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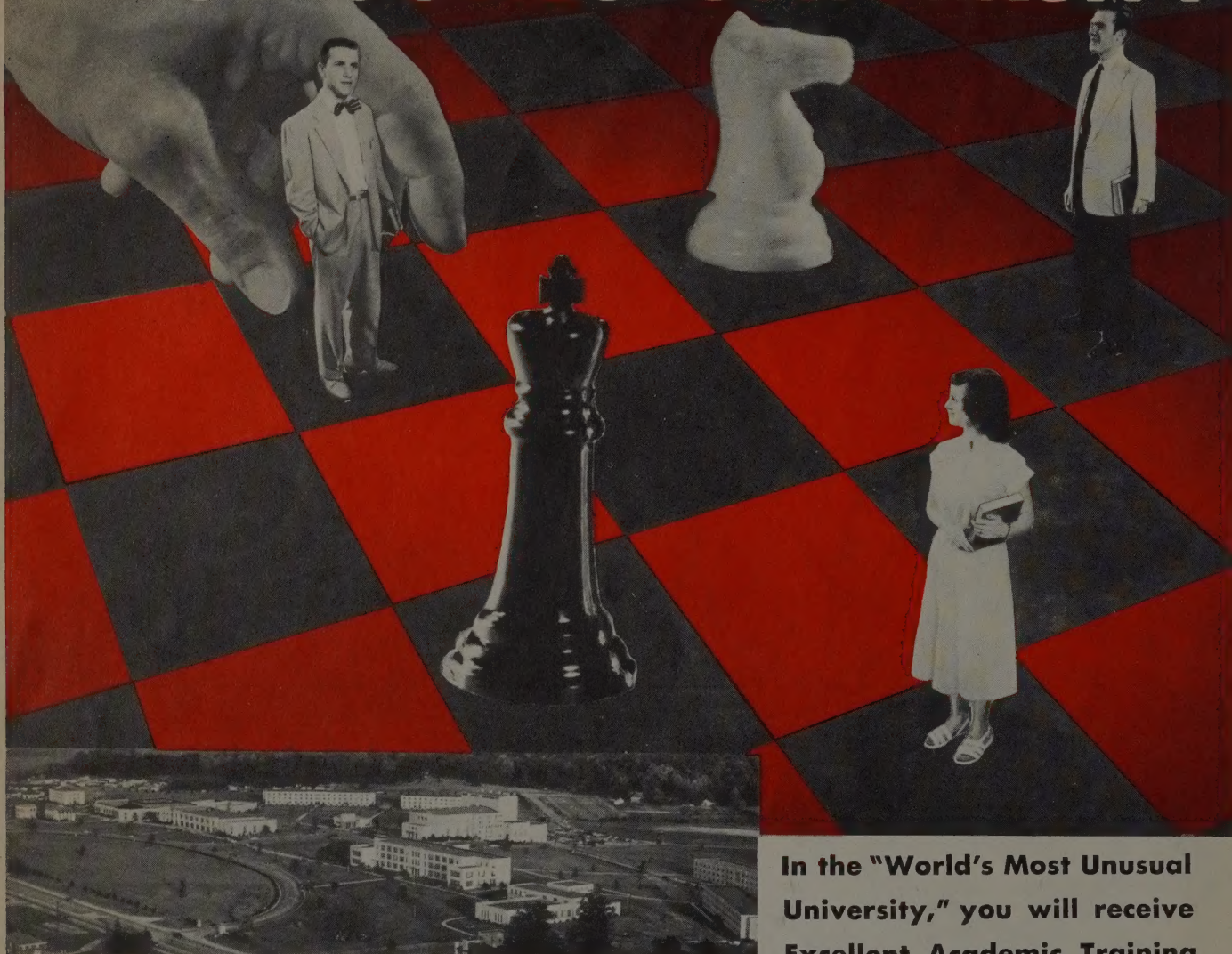


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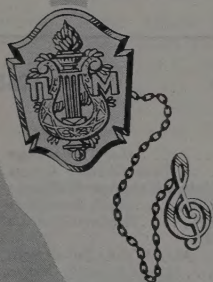
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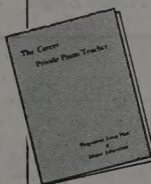
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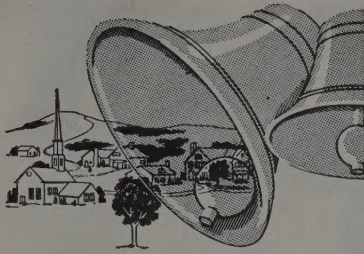
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Vol. 73 No. 7 CONTENTS July 1955

FEATURES

TOWARD GREATER PIANO PLEASURES.....	Alec Templeton	9
APPRECIATION THROUGH PARTICIPATION.....	Ruth Cheney Green	10
THE MAKING OF MUSIC.....	Ralph Vaughan Williams	11
WHAT DO YOU WANT FROM PIANO LESSONS?.....	Ruth Bampton	12
THE REWARDS OF A SUCCESSFUL MUSICAL CAREER.....	Richard Crooks	13
THE STORY OF THE NATIONAL BALLET OF CANADA.....	May Weeks Johnstone	14
TEACHERS! FRESHEN UP FOR YOUR NEW SEASON.....	James Francis Cooke	16
SUCCESS LIES IN SERVICE.....	Gregor Piatigorsky	20
THE PHILADELPHIA WOOD-WIND QUINTET.....	Rose Heylbut	26
MUSICAL AMBASSADORS AT LARGE.....	Gordon McCracken	47
MUSIGRAM.....	Joan Griffin	49

DEPARTMENTS

WORLD OF MUSIC.....	Nicolas Slonimsky	3
MUSICAL ODDITIES.....	Dale Anderson	4
MUSIC LOVER'S BOOKSHELF.....	Dale Anderson	6
LETTERS TO THE EDITOR.....		8
SCHEDULING ORCHESTRA IN THE SECONDARY SCHOOL—PART 2.....	Ralph E. Rush	15
STAGING: PART 4—Unified Schemes for Miscellaneous Literature.....	George Howerton	17
NEW RECORDS.....	Paul N. Elbin	18
ON THE THRESHOLD: THE EMERGENCE OF THE SYMPHONIC BAND.....	Harry Begian	19
OUTSTANDING COMPOSITIONS OF THE YEAR.....	Guy Maier	21
TEACHER'S ROUNDTABLE.....	Maurice Dumesnil	22
QUESTIONS AND ANSWERS.....	Karl W. Gehrkens	23
GREAT OPPORTUNITIES.....	Alexander McCurdy	24
PROBLEM OF A SLIDING BOW.....	Harold Berkley	25
VIOLIN QUESTIONS.....	Harold Berkley	52
ORGAN AND CHOIR QUESTIONS.....	Frederick Phillips	53
JUNIOR ETUDE.....	Elizabeth A. Gest	54

MUSIC

<i>Compositions for Piano (Solo)</i>		
Dance of the Snow Fairies (from "Happy Times").....	B. B. Bentley	27
Finale from "Sonata in C" (from "Sonatas for the Pianoforte").....	J. Haydn	28
Preludio VIII in E-flat minor (from "The Well-Tempered Clavichord").....	J. S. Bach	30
Conchita (from "Easy Mambo for Piano").....	Whitefield-Singer	32
Mambo Fantasy (from "Easy Mambo for Piano").....	Whitefield-Singer	34
<i>Instrumental and Vocal Compositions</i>		
Italian Serenade (vocal).....	Anice Terhune	36
When I Am Laid in Earth (from "12 Program Solos for Trumpet with Piano Accom.") (trumpet).....	Purcell-Castleton	38
<i>Pieces for Young Players</i>		
Elf Dance (from "Happy Times").....	B. B. Bentley	40
I Love Little Pussy (from "Happy Times").....	B. B. Bentley	40
One Misty, Moisty Morning (from "Happy Times").....	B. B. Bentley	41
Snow Time.....	W. Scher	42
<i>Choral Music</i>		
The Fashions Change (S.S.A. with piano accomp.).....	Jean Berger	43

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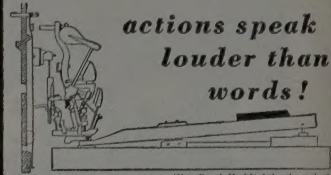
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THE WORLD OF

Music

Brandeis University, at Waltham, Massachusetts, presented in June its third Festival of the Creative Arts in the course of which several interesting musical events took place. The Festival Orchestra concert on June 9, conducted by Izler Solomon, included the first U. S. performance of a new work by England's Michael Tippett. On the same program was Darius Milhaud's Percussion Concerto and Cantate Nuptiale conducted by the composer. Another musical program presented the first U. S. performance of "Médée," an opera by Darius Milhaud, and "Salade" by the same composer, a ballet involving singing as well as dancing. The two works employed the talents of Eunice Alberts, Phyllis Curtin, Donald Gramm, Laurel Hurley and John McCollum.

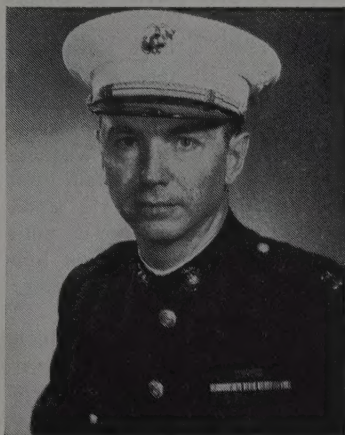
The Touchstone, a comic opera by Rossini, was given its first American performance in May by the Opera Department of Hartt College of Music in Hartford, Connecticut. The performance highlighted the fourteenth season of the Hartt Opera Guild, and was conducted by Dr. Moshe Paranov, director of the Julius Hartt Musical Foundation and musical director of the Hartt Opera Guild. The production was designed and staged by Dr. Elemer Nagy, chairman of the opera department of Hartt College.

The American Symphony Orchestra League, Inc. held its annual convention in Evansville, Indiana, June 16, 17, 18. Highlights of the convention were a musicians' workshop and a conductor-musician conference. The teaching staff of the workshop included Josef Gingold, violin; Samuel Lifschey, viola; Janos Starker, cello; Willis Page, double bass; Philip Farkas, horn; Ernest Glover, trombone; Sigurd Rascher, saxophone, and others. In conjunction with the convention, the League conducted a course in Orchestra Management, which ran from June 11 to the closing date of the convention.

The eleventh annual **Music Festival** sponsored by the Philadelphia Inquirer Charities, Inc., was held in the Municipal Stadium of the Quaker City on June 10, with thousands in attendance. The program was crowded with top-notch stars of the musical and entertainment world. This year's Festival theme was "Music, U.S.A.," and presented all phases of the American musical scene—spirituals, jazz, minstrelsy, Western songs, barber-shop harmony, marches, ballet and concert music. Included among the stars were Martha Wright, who sang the original lead in "Oklahoma"; Margaret Truman, mistress of ceremony; Leontyne Price, soprano; Erroll Garner, jazz pianist; Bambi Linn and Rod Alexander, dance team; and Charles Sanford, noted television conductor. Among the well-known organizations that appeared were the Goldman Band, conducted by the veteran Edwin

Franco Goldman; the Eva Jessye Choir; the All-Philadelphia Senior High School Orchestra; the All-Philadelphia Suburban Senior High Chorus, Clyde Dengler, director; and others.

Second Leader Albert Schoepper of the U.S. Marine Band was appointed leader with the rank of Captain on May 1, to succeed Lieutenant Colonel William F. Santelmann, retired. Captain Schoepper first joined the Marine Band



Captain Albert Schoepper

in 1934 as violinist and saxophonist. He has appeared in many concerts as violin soloist and has conducted various small ensembles at state functions. He studied violin with Alfred Perrot and Gustav Tinlot at the Eastman School of Music. He also studied conducting with the late Andre Polah. Captain Schoepper's appointment as Leader of the Marine Band also confers upon him the additional Office of Supervisor, All Marine Corps Bands. Succeeding Captain Schoepper as Second Leader is Dale Harpham, who for 20 years has been trombone soloist, narrator of feature presentations and dance band conductor.

The American National Theater and Academy is sponsoring a number of European and Far Eastern tours by United States musical organizations this summer in a frank bid to show the world that artistically America does not have to bow to any other country. In addition to the Philadelphia Orchestra which opened its tour on May 19 in Paris, the Symphony of the Air began a Far Eastern tour on May 3. Eleanor Steber is making a number of appearances in Yugoslavia under the auspices of ANTA, and in June an American Trio, consisting of Seymour Bernstein, pianist; Kenneth Gordon, violinist; and Richard Kay, cellist, opened a tour of 125 engagements in Korea. The State Department provided air transportation to and from Korea for the three artists.

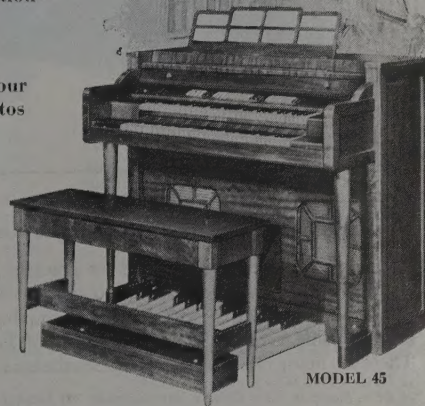
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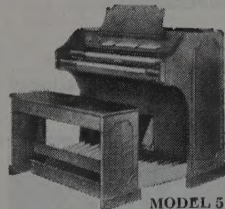
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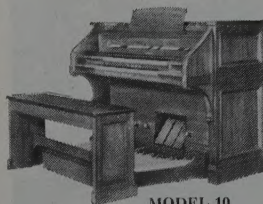
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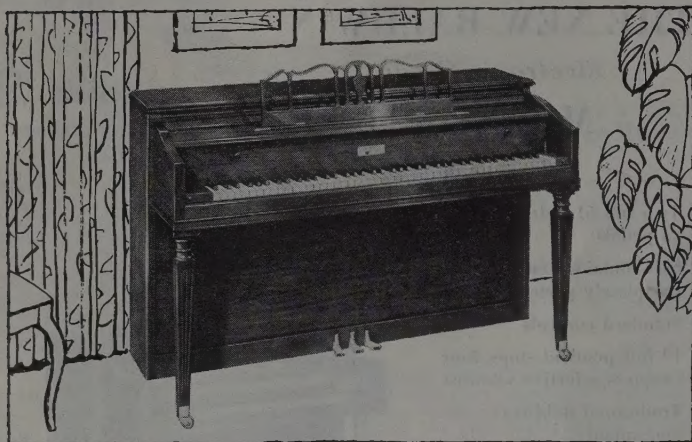
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Musical Oddities

By **NICOLAS SLONIMSKY**

WAGNER had three pet dogs: Robber, Peps and Fips. When an animal musical dictionary is compiled, these dogs ought to be given generous space; for in Wagner's life, according to his own testimony, they played an important rôle.

Robber was a huge Newfoundland hound. He took a fancy to Wagner and his wife, Minna, in the summer of 1839 during their stay in Riga. When the Wagners left Riga and went to Mitau, Robber was disconsolate. He stood watch at their empty house, until the neighbors took pity on him and sent him by the next stage coach to Wagner in Mitau. "I greeted him with sincere delight and resolved that I would never abandon him," Wagner records in his autobiography. But when the time came for the Wagners to leave the Baltic coast for Paris, Wagner found that the huge animal could hardly be accommodated in the carriage. Reluctantly he left Robber behind. But the faithful dog followed the horse-driven coach, and raced beside it all day long in the hot sun of the Russian summer. Wagner could not bear the sight of the exhausted animal, and at the next stop he took him into the carriage.

However, the worst was yet to come. Wagner and Minna were obliged to cross the Russian-German frontier illegally, for their passports had been seized by Wagner's Prussian creditors. The presence of the dog complicated this perilous crossing. But Robber behaved gloriously. As if sensing the danger, he followed Wagner silently by his side, as his master and mistress crept through the ditch separating the two countries before the Russian sentinels could see them. They reached Königsberg without incident, and Wagner decided to take a boat to London, sailing from a small German port. He persuaded the captain to take him and Minna without pass-

ports, and they smuggled Robber aboard just before the sailing. Once at sea, Robber began to cause trouble; he conceived a terrible dislike of one of the sailors and jumped on him so violently that Wagner had to restrain the animal by force. In addition to all these troubles, a storm developed and forced the captain to drop anchor in Norwegian waters before proceeding any further. After a brief stay in Norway, the voyage was resumed despite continued bad weather. Finally, after several weeks of travel, Wagner, Minna and Robber reached the coast of England.

Towards the end of the summer of 1839, Wagner reached Paris, and Robber became a favorite of Paris children. They would throw toys and other objects into the Seine and Robber would jump into the water and retrieve them. Wagner, busy with his affairs, let Robber entertain the children alone. Then one day Robber never came back. Wagner was distressed; he was sure the beautiful dog had been stolen.

Some weeks later Wagner went out early in the morning to return a metronome he had borrowed from a friend. The streets were filled with mist; suddenly a huge dog appeared out of nowhere. It was Robber, or Robber's ghost! But as Wagner ran towards the beloved animal, clutching the metronome in his hands, the dog fled. Wagner pursued the dog as long as he could, but finally had to give up the chase. He never saw Robber again.

Wagner's second dog was Peps. He was born in 1843, for, according to Wagner's own account, Peps was in his thirteenth year during Wagner's stay at Lake Lucerne in 1855. Peps then began showing signs of senility; he was hardly able to negotiate the distance from Minna's room where he slept in his basket to Wagner's writing table. Wagner decided that the merciful

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thing to do would be to free the animal from his misery. He therefore purchased some prussic acid from an apothecary. But he never had to use the poison. One night Wagner was awakened by the dog's groan; then Peps fell backward and in a minute it was all over! Wagner looked at his watch: it was 1:10 A.M., on July 10, 1855. Wagner's landlady allowed him to bury Peps in the garden belonging to the house, and there Peps was tearfully interred by Wagner and Minna, together with his basket and cushions. When Wagner revisited Lucerne some time later, he made a pilgrimage to the grave; but after a few more years, the little garden was completely rearranged and there was no longer any trace left of the dog's final resting place.

Wagner's third dog was named Fips. It turned out to be a fateful animal in his life for, indirectly, it was the cause of his final separation from Minna. Fips was presented to Minna in the spring of 1856 by Wagner's great and good friends the Wesendoncks. Minna named the new pet Fips as a sort of memorial variation of Peps. From the very first, Fips became the source of trouble. When Wagner took the animal with him on the train to a resort on Lake Geneva, the passengers objected so strenuously that Wagner nearly had to get off at the next station. On his return trip with Fips, he traveled by mail coach to avoid trouble.

Fips was with Wagner in Paris during the trying year of 1861, when "Tannhäuser" suffered a historic failure at the Opéra. As Wagner prepared to leave Paris, he wondered how Fips could be handled on the train. Then, on the 22nd of June, 1861, Minna came back from a walk carrying Fips in her arms. The poor dog was dreadfully sick; apparently he had licked some poison spilled in the street. When Minna patted him, Fips suddenly bit her on the mouth. Fearing infection, Wagner sent for a doctor, but was reassured that Fips was not rabid. At 11 o'clock that night Fips crawled, as usual, under Minna's bed. But this was his last effort. When, in the morning, Wagner dragged him out, Fips was dead. "In our childless life," writes Wagner, "the presence of domestic pets was very important. The sudden death of this lovable animal severed the last link in a union which had long become intolerable."

Before parting, Wagner and

Minna took steps to bury Fips. They persuaded the concierge of a house owned by a friend who was away from Paris to allow Fips to be buried among the bushes in the garden. Wagner himself dug a small but deep grave; he covered it carefully so as to make the spot inconspicuous and avoid giving offense to the owner. Shortly afterwards, Minna and Wagner left Paris; Wagner went to Weimar, and Minna to Dresden, where she agreed to remain indefinitely.

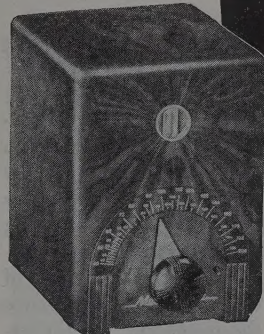
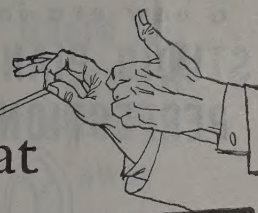
Wagner's love for dogs actually interfered with his progress in writing "Die Meistersinger." Visiting a friend, he was appalled to find a bulldog named Leo chained to the wall, unwashed and uncared for. He called a servant and asked his help in ridding the animal of vermin. Wagner held Leo's head, while the servant tried to wash the dog; suddenly Leo turned and bit Wagner on the thumb of his right hand. The wound was slight, but when Wagner began to write he suffered pain, and an infection set in. The doctor ordered him to stop all work until the infection passed, but unexpectedly the trouble lasted several weeks. Thus it was that the completion of the score of "Die Meistersinger" was delayed.

SUSAN STRONG, the Brooklyn-born soprano, is the only prima donna who left the opera stage for the laundry trade. In 1910 she gave up singing and opened in Baker Street, London, a high class laundry advertised under the name "Nettoyage de linge de luxe." She prospered; pictures of her putting final touches to the pleats of a blouse appeared in music magazines for a few years; then she vanished from sight. Such music dictionaries as still list her name, vouchsafe no information about her beyond the year 1915.

Hans von Bülow bequeathed the manuscript of one of his works to a friend and noted in an accompanying letter: "This score has not been torn up because it was never performed and so I never heard how badly it must sound."

Someone said: "Hope deferred, like a suspended seventh, maketh the soul sick." But suspended and unresolved sevenths, ever since Debussy, are the stock in trade of modern music. As applied by jazz players, the suspended seventh maketh the soul not sick, but very, very gay.

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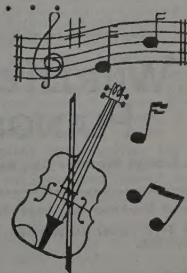
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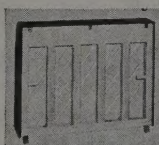
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Music Lover's

BOOKSHELF

By DALE ANDERSON

Creative Rhythmic Movement For Children by Gladys Andrews

Dr. Andrews, who teaches physical education and recreation in the School of Education at New York University, has written a distinctly original and refreshing book which bursts with the delightful spirit of exuberance of normal children. Just to glance through the pages and see the exhilarating faces of the children makes one wish to be one of the party.

Any one who has seen lambs frisking in a meadow, or kittens tumbling over each other on a lawn, knows that play is instinctive with youth. Have you ever noted the instinctive rhythm with which these unrestrained little animals play? In the early grade schools of yesterday, rigidity was compulsory. “Sit up straight, shoulders back and keep your mouth shut!” Gradually rhythm and play have been developing in creative education. Friedrich Froebel (1782-1852), German-born educator, realized that play in early education could be a powerful lever in the creative development of the child. Froebel's followers employed games, songs and dances in the classes of the little ones. François Delsarte (1811-1871), French tenor and professor of music who devised a system of rhythmic exercises co-ordinating singing, declamation, gymnastics and dancing, manifested through the value of rhythm in personal development. The next notable employment of rhythm in education was made by Émile Jaques-Dalcroze (1865-?), a finely educated musician and composer, who developed a system of “Gymnastique rythmique” known as “Eurythmics” to establish “a current of communication” between the brain and the body. Eurythmics was received with the highest enthusiasm by noted educators and musicians. Its influence upon the ballet has been notable and many famous ballet dancers developed from the discipline of Eurythmics.

Dr. Andrews' new work is not designed for professional students

but for those who have to do with training children and making a joy of it for the teacher and the pupils.

The book is profusely illustrated with half-tones of joyous, happy youngsters engaged in rhythmic play, all finely planned to develop their creative instincts. These are wonderful overtures to a finer mental and physical growth. Your reviewer can not imagine a more valuable prophylactic to prevent the dangers of this harum-scarum age born of murder movies on the screen or on the television, crime comic books, sensational magazines and newspapers, which are indisputably contributory to the staggering juvenile delinquency of the present.

There are some sixty-six piano compositions (all readily playable) to accompany the songs and dances. The text and explanatory remarks are fascinating and inspiring. All teachers in schools with pupils from six to sixteen will welcome this important work which employs rhythm to do much which was formerly done only by drudgery.

Prentice-Hall, Inc. \$4.75

Singer and Accompanist by Gerald Moore

Mr. Gerald Moore, noted English accompanist, has written a rare book about the accompanist's art and his position in relation to one of the most important functions in the literature of music. The public is inclined to look upon an accompanist as one who supplies the background for the singer or the solo performer, a kind of subsidiary function. That is not the concept of the composer who looks upon his work as a single work of art in which the singer and the accompanist have equal participation. Moreover, the singer should co-operate with the accompanist to achieve a single aim.

Mr. Moore has selected fifty really great songs—from Beethoven, Schubert, Schumann and Brahms to Debussy, Fauré, de Falla, Ravel and Vaughan Williams. He has then given a very

understanding analysis of the song from the standpoint of proper interpretation which should be studied with equal enthusiasm by the singer as well as the accompanist.

Of course, the ideal performance of an art was that given by the great George Henschel, who played his own accompaniment when he sang. He once said to the writer, “If all singers could play their own accompaniment they would have a higher conception of the art of the accompanist, and thereby become far more artistic singers.”

Mr. Moore's valuable book should also be of great value to teachers of singing, if only to acquaint them with important songs not already on their teaching lists.

The Macmillan Company \$3.75

Music Under the Soviets by Andrey Olkhovsky

This book published directly under a grant from the Research Fund on the U.S.S.R. is, according to the author, an attempt “to expose, so far as possible, the true nature of Soviet music.” He admits that, “It is a complex task, not only because of its novelty and many-sidedness, but also because of the complexity which Soviet music reveals in its relation to Soviet life as a whole.” He quotes further in his introduction from Igor Stravinsky, “I love music, therefore I create music,” concluding that “Stravinsky was right rather than the Central Committee of the Communist Party of the Soviet Union, in its conviction that a truly Communist policy requires the Soviet composer to write music only for the purpose of helping to enslave the minds, the will and the feelings of peoples under its sway.” Your reviewer thought that a statement like this could make the author, if behind the Iron Curtain, eligible for a purge. However, if you want to know of musical conditions in the country behind the Iron or the Asbestos Curtain, there is probably no better work. The book is one of 427 pages. As an indication of the vast research made by the author, the book has a bibliography of 84 pages. Naturally, it is too detailed to be extensively considered in this short review.

Frederick A. Praeger \$6.00

Festival by Lael Tucker

Musical novels have a fascination for many musical readers. “Festival” was inspired by a Festival conducted at Prades by the great Spanish cellist-conductor, Pablo Casals.

Random House \$3.00

THE END

World of Music

(Continued from Page 3)

Hunter College Opera Association in May presented an evening of three short operas consisting of Bohuslav Martinu's "What Men Live By," Jan Meyerowitz' "Bad Boys in School," and Alexander Tcherepnin's "The Farmer and the Fay." It was the first New York presentation for each of the works.

Betty-Jean Hagen, Canadian violinist, and John Browning, American pianist, have been named as winners of the 16th Annual Competition for the Award of the Edgar M. Leventritt Foundation. The young Canadian violinist, a native of Edmonton, Alberta, Canada, is a graduate of the Royal Conservatory of Music in Toronto, and studied also with Ivan Galamian in New York City. John Browning is a pupil of Rosina Lhevinne at the Juilliard School of Music. He first studied in Denver, his birthplace, with Johanna Harris and Dalies Frantz. The two young artists will appear as soloists with many of the major orchestras, including the New York Philharmonic-Symphony, the Cleveland Orchestra, The Philadelphia Orchestra and others.

The Columbia University Orchestra, conducted by Howard Shanet, presented in May the first New York performances of four different works. These included "Song of Anghish," a Biblical cantata by Lukas Foss, in which Leon Lishner was the soloist; the symphony "Noches de los Tropicos" ("Night of the Tropics") by Louis Gottschalk, in which the Columbia University Band assisted; a Double Concerto for harpsichord and piano with orchestra, by C. P. E. Bach; and a concerto for violin with eight other solo instruments and string orchestra, by Vivaldi.

Nicholas Douty, retired oratorio singer, composer and voice teacher, who had a record of 25 years as tenor soloist with the Bethlehem (Pa.) Bach Choir, died at Elkins Park, near Philadelphia, on May 10, at the age of 85. He was a composer of numerous songs and formerly was editor of the Voice Department of ETUDE. He was former president of the Contemporary Music Society and head of the Manuscript Music Society of Philadelphia. Dr. Douty was also for a number of years director of the vocal ensembles of the Matinee Musical Club of Philadelphia. He was known nationally for his song recitals and lecture recitals.

The School of Music of the University of Wisconsin will sponsor a Church Music Conference for choir directors, organists and vocalists July 24-29. The program will include lectures, panel discussions and concerts. Guest faculty members will include Dr. Roberta Bitgood, organist, from Riverside, California; Alfred Greenfield, professor of music at New York University; and Dr. Charlotte Garden, organist and choir director from Plainfield, New Jersey. Topics for panel discussions include

church service planning, co-operation between pulpit and choir loft, the function of music in worship, and planning the musical structure of the service.

Samuel Antek, musical director of the New Jersey Symphony Orchestra, has been appointed by Eugene Ormandy to be conductor of the Philadelphia Orchestra's Children's Concerts for the next season. For the past two seasons, Mr. Antek has been guest conductor for this series.

Gustave L. Becker, veteran piano virtuoso, teacher and composer, celebrated on May 22 his ninety-fourth birthday by playing a program of his own works in the Steinway Building, New York City. In his own words, "This is supposed to be my fourth farewell recital." Mr. Becker is one of the founders of The Bohemians. He was joined in some of his program numbers by several musician friends, including Alfred Troemel and Eric Wicks, violinists; Charles Pinto, violist; and Livvio Mannucci, cellist. Mr. Becker's songs were sung by Leone Snyder, Patricia Wagner, Donato Bracco and Loys Price.

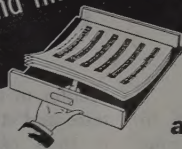
Camilla Williams, recently engaged by the Vienna State Opera on a three-month contract, will sing the title rôle in "The Saint of Bleeker Street," when the Menotti opera is given its Viennese premiere by this company on September 18.

Ronald Lo Presti, of Williamstown, Massachusetts, was the winner of the first prize of \$1500.00 in the Koussevitsky Foundation composition competition, established in recognition of the 25th Annual Festival of American Music of the Eastman School of Music. The winning composition, "The Masks," was played at a festival concert in May by the Eastman Rochester Orchestra, conducted by Dr. Howard Hanson. The presentation of the prize was made by Mme. Serge Koussevitsky, widow of the noted conductor.

Georges Enesco, world famous Rumanian composer, conductor and violinist, died in Paris on May 4, at the age of 73. He was a personal friend and teacher of Yehudi Menuhin for many years. His own training as a violinist began at the age of seven when he was enrolled at the Vienna Conservatory. At the age of 11 he won the first prizes for violin and harmony. Later he studied at the Paris Conservatory under Fauré and Massenet. His début in this country was made in New York in 1923 as guest conductor of the Philadelphia Orchestra. In 1948 he became a teacher at the Mannes College of Music in New York. He wrote much in various forms, the best known perhaps being his Rumanian Rhapsody, No. 1.

Gian Carlo-Menotti is the winner
(Continued on Page 59)

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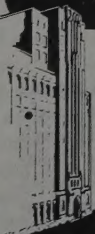
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LETTERS

TO THE EDITOR

Sight-Reading

Sir: Some time ago I read in ETUDE a letter from one of your readers who has difficulty with sight-reading. Now that is a point which gave me so much to think about, that I believe my experiences could help. As a small child, between the ages of five and eight, I was the pupil of my mother, who had had no systematic training herself, but had learned from teachers in Schleswig-Holstein, a school in France, and from two musicians in London, Emanuel Bach, a pupil of Liszt, and Agnes Zimmermann.

Now Mother had never been told anything about sight-reading and when I picked up every little piece by Haydn, Handel, Mozart or Bach, which was practically my only fare, within a few minutes, she did not bother about it. When I was to play a Brahms Hungarian Dance four hands with my sister, I could only do it through my good ear. When I had about a year's lessons in Paris where we were living, with a wonderful musician, Francis Thomé, whose sweetly sentimental "Simple Aveu" is still played on popular radio programmes, he too did not bother about my reading. Later I came under the guidance of Maris Jaell, one of the most interesting personalities of my time, for she was, even before Matthay and Philipp, the great exponent of relaxation and the modern physical approach. No more mere finger work with a book under the arm, pennies on the hand to ensure complete quiet (however stiff!) hands, etc. Oh no, she was searching for what we later attained. But she did not worry about sight-reading. Her method was so searching and still uncertain that it worried both my mother and me. So Mother sought higher authority.

She wrote to Paderewski who was the most triumphant musician in Paris at that time. She had no introduction yet he replied almost by next mail, "Bring me your child on such and such day, and I will see if I can help you." After hearing me, and even kissing me on the forehead after I had played his Minuet, he told

Mother to take me to the Conservatoire and study rationally. "But that is such commonplace study," my mother retorted. "Young people need ordinary, solid food. If she is as gifted as you think she is, she will strike out on her own path when she has learned the fundamentals."

And so I was taken to Alphonse Duvernoy, one of the three teachers of the piano classes for girls. He put me into the hands of one of his preparators, Mlle. Galliet (later the mother of Monique de la Brucholierie), who quickly discovered that I could not sight-read. But it was May, the admission exams were in September after two months holidays, and she had only time to prepare me (admirably) with the second Scherzo by Chopin, my chosen test piece. She reminded me to sight-read, but I didn't bother much about that, thinking that with a little luck I would get through. But when the manuscript piece was put before me, the composer being one of the seven adjudicators, I stared at it in vain. Impossible to read a bar. So I got up, very confused, muttering "je regrette," and when the seven or eight chosen new pupils were announced I was not among them. So now we got energetic, I took a subscription at Durands, the great music publisher and dealer on the Place de la Madeleine, still there in exactly the same place today, and got six pieces a day, or four and a score, and literally swallowed music. It took me several years to become really fluent, and several more years to become the quick and clever sight reader which those students were who had gone through the solfège classes as children. Why compulsory solfège is not introduced in all conservatories and music schools outside of France, I cannot understand. My amateur musical friends in France read better and are, therefore, more dependable accompanists usually than in any other country. Small children in France learn to read and sing music long before they are given an instrument to play.

Norah Drewett de Kresz
Toronto, Canada

THE COVER FOR THIS MONTH

For the past month the Philadelphia Orchestra has been making one triumphant appearance after another in its tour of Europe (see article "Musical Ambassadors at Large" on Page 47 of this issue). Through the courteous co-operation of the public relations office of the Philadelphia Orchestra, ETUDE is privileged to show on its cover this month a picture of some of the players boarding one of the planes preparatory for the take-off on May 15 from International Airport, Philadelphia.

An Important Announcement

ETUDE is undergoing a general modernization program. Beginning with your September issue you will find new departments on accordion and on radio-television music, plus special new features written with a flair by the top people in their fields on topics that are alive with interest.

But the most prominent change you will note will be the new size of ETUDE. September's ETUDE will be 8 $\frac{3}{4}$ "x11 $\frac{1}{4}$ " rather than the current 9 $\frac{1}{2}$ "x12". This will make your magazine easier to read, to handle and to store, as well as help it pass through the mail in better condition. Much more color will be used in the future, too.

In 1956 ETUDE will be published ten times per year. The May and June issues will be combined into one, as will the July and August issues. The subscription price will be \$3.50 for ten issues and 40¢ for single copies. All subscriptions at the old price of \$4.00 for twelve issues will be extended so that each subscriber will receive the exact number of issues originally ordered.

Without destroying ETUDE's present personality, the Editor and his staff will do some face lifting and soul stirring and will provide you with a topnotch serious music magazine.

Watch for your new ETUDE in September!

In ETUDE for August

Some of the fine articles coming in the Next Issue.

Playing Piano Duets Can Be Fascinating

by Doron K. Antrim

Teachers realize the many benefits of having their pupils make music together at the piano. Read what Doron K. Antrim has to say about this.

Golden Age Grandee

by Howard M. Rhines

Andres de Segura recalls past thrills of the operatic stage. Mr. Segura, in this interview secured several years before the great tenor's passing, recalls a number of precious moments of his long career.

Music, the Common Language Among Nations

by LeRoy V. Brant

Mr. Brant presents the results of an interview with Maestro Martti Turunen, conductor of the Helsinki (Finland) University Male Chorus, recently on a goodwill tour of the United States and Canada. Maestro Turunen places much value on the good that can result from such musical tours.

Tone Coloring in Singing

by Edith Bideau Normelli

The author of this article, a successful voice teacher of the Middle West is well qualified to discuss the all-important subject of tone coloring.

The California Women's Symphony Orchestra

by Helen Johnson

Highly interesting facts in the story of this 61-year-old organization are related by Helen Johnson.

The World's Largest Piano Class

by Esther Rennick

Miss Rennick tells many interesting details of the way in which piano classes are conducted on television at the University of Houston, Texas.

Values in Ballet Study

An interview with Mia Slavenska

As told to Rose Heylbut

Mia Slavenska, prima ballerina of the Metropolitan Opera, calls attention to a number of important facts connected with the ballet.

The "New Look" for the Marching Band

by George Cavender, assistant conductor, University of Michigan Bands

Mr. Cavender tells of the latest development in this matter of band formations—the incorporation of actual dance steps—the "new look" for marching bands.



Alec Templeton—A moment of relaxation

From an Interview with Alec Templeton

Secured for ETUDE by Gunnar Askland

Toward Greater Piano Pleasures

IN MY TOURS across the country, I have the frequent experience of being asked how piano study can be made more interesting. Teachers come backstage with a dozen of their pupils who need a bit of stimulating in the matter of practice. Parents consult me about their children who start taking piano lessons, and then presently beg off in favor of, let's say, the drum, the accordion, the horn.

Now, I don't enjoy hearing that the piano is regarded as anything less than the most delightful instrument in the world; still, the problem interests me. First of all, it isn't a new problem. In the old days, piano practice was meted out as a kind of punishment. If little Johnny had been guilty of ungentlemanly conduct, he was set to practicing Bach—and, I may add, that's exactly how Bach was made to sound. I am perfectly sure that gay, wise, merry old Johann Sebastian would turn in his grave to learn that he was made a synonym for hard labor! Today one hears less about punishments, but the core of the problem is still intact—how does one make the piano interesting? How does one create an atmosphere which not only exposes children to lessons, but makes the lessons take?

To my mind, the first step is to make music and playing a member of the family, an early and natural part of warm home living. This means that mother and father must involve themselves in it, making

themselves aware of what the child learns, how he advances, what he plays; listening, encouraging, being on hand at practice time to advise and applaud. When parents tell me their child isn't "interested" in his playing, I ask what piece he is currently learning, and all too often I am told that he's working on "a little piece" or "a book with a red cover." Then I know that the child and his music are set apart from the normal flow of home activities, that practicing is something outside family interests, and I'm not in the least surprised that the child's interest is dull. It isn't the music that's at fault!

The first means of making piano study interesting is, simply, to infuse family interest into it. In my own series of beginners' studies*, I call the first tiny piece *A Song for Mommie*, and the second, *A Tune for Daddy*, the purpose being not to devise a title, but to build a lever into parental interest and encouragement. The parents who know what's going on at practice time, who listen, and ask questions, and encourage, take the curse out of elementary piano study, and do as much as the best teacher can do towards fostering interest. And besides simply listening and encouraging, parents can tell little stories about the place music occupied in long-ago homes—in the home of the Bach family, for instance, where generation after generation sat down

* The Alec Templeton Piano Course; Edited by Bernard Whitefield; Sam Fox, New York.

together to make and live music—in the home of the Mendelssohns or the Mozarts, where one especially gifted son wasn't regarded as a freakish oddity, but as a specially privileged agent in continuing family tradition.

But while family encouragement is important, it isn't the whole story. Music must be learned, and some of the early stages can present difficulties. So the next step is to level off as many as possible of these difficulties. To my mind, a good beginning is a vigorous instilling of a feeling for rhythm.

To some, rhythm seems to offer problems all its own. Pitch can be mastered, notes learned, tunes followed—but how, they ask, do you get rhythm? My answer is, that in the beginning there was rhythm. It is the basis of all music, and all music has it—indeed, all of life has rhythm. Thus, the most helpful way to begin rhythm study is by calling attention to it in its own right, regardless of piano work.

People talk in rhythm. There is the regular inhale-exhale rhythm of breathing. Words have their own rhythms. Your telephone bell rings in a set rhythm. Make the pupil aware of these various non-musical rhythms, and of their importance in daily living. Then, in second place, take rhythmic values over into music. Here I suggest the tried and helpful method of marking time. No matter how simple the piece

(Continued on Page 45)

Appreciation Through Participation

by RUTH CHENEY GREEN

*"It is a thing impossible, or at least extremely difficult,
to become a good judge of music without taking actual
part in playing it."*

—Aristotle

TEACHING music appreciation is much different from using music as a *means* of obtaining genuine pleasure. Real enjoyment of music comes from the ability to sense personality and mood. It is found in an individual awareness of melodic and harmonic patterns, of rhythm, and most important, a feeling for the emotion expressed through music. True appreciation of anything beautiful is present when there is deep love and understanding.

We need not be as much concerned with mere *facts* about music as experience in music. But it is true that a better understanding follows increased knowledge concerning music and musicians. However, it is necessary to begin with the fundamentals rather than a detailed, technical study of music. The ability to recognize rhythm, one of the basic elements; to sense the appeal of different melodies, the tone color and support of harmonic chords; these form our chief needs in appreciating music that is worthy of study. But of all these elements, *tone* is the one exclusive and distinguishing characteristic of music and as such assumes great importance. Music, like the other arts, has form, expression and rhythm. In addition to these characteristics, music has tone and has been called the tonal art of expression. Therefore, children must be guided in developing an intelligent concept of tone which is basic in the enjoyment of music.

Appreciation implies discrimination for music which has intrinsic emotional value to the listener or performer. It is tolerant of all kinds of music, from ancient religious music with its power of spiritual uplift

directly to extreme modern music with its wild discordant strains reflecting our restless civilization and fast tempo of living.

Music appreciation is developed through every phase of the elementary music program. Children meet music first in their school songs and through their rhythmic play.

By singing many songs boys and girls gradually become aware of various melodic and tonal patterns. As the child sings, he is able to feel within himself what the composer wrote. If he or the group sing to an audience, the people who hear the interpretation of the song are gaining an experience through listening. It is the same with playing a musical instrument, because a deeper concept of tonal patterns, rhythm, harmony and musical mood and expression can be learned through singing or playing. It is the only solid foundation for a really full, deep appreciation of music.

A single instrument, such as a drum or tom-tom for accompanying an Indian chant, gives a more realistic meaning to the music of the American Indian. The rhythm or toy orchestra, regular school orchestra and band all provide vital sources of appreciational experiences for children.

When related music is used in special units of work, it is possible to widen the span of knowledge concerning the particular area. As children study the peoples of the earth, their environment, their religious customs, their art and cultural interest, music can be used to clarify and make real the people of other nationalities. The folk music of a people reflects the thoughts, ideals and spiritual concepts of the group.

The creative phase of music has the power to deepen the appreciational learn-

ing. Whether player, singer or listener, there is a sharing with the composer in genuine creation. Through personal expression of feeling the beauty and spirit of the music are released. And as for actually composing a melody, an individual student or a whole class can gain immeasurable musical experience and appreciation from such experience.

The desire to write a tune leads to the study of musical structure and theory which, of course, could not be successfully taught without desire and need on the part of the pupils. The children will gain a small, yet vital conception of the art of composition as they must use their powers of discrimination in order to find a suitable melody for a poem, or to express some musical idea. It is a link between poetry and music and enlivens both for the child. And as they must know how to write musical symbols so they can put their melodies on paper, it becomes a powerful motivating force for learning the structure of music, and can be used by the teacher to extend their knowledge of the musical score.

Actual listening to music, of course, plays a vital part in appreciation. By starting the listening program on a level of understanding suitable to the child's background, it is possible to develop appreciation even in the very young child. It is necessary for him to listen to many beautiful compositions which are beyond his ability to sing or play himself. But by having taken part in singing groups and rhythm bands, the child will have a keener perception of what he hears.

The careful selection of the compositions to be presented is of primary importance to promote (*Continued on Page 62*)

(Ruth Cheney Green is vocal music supervisor of the Albany, Oregon, Elementary Schools.—Ed. Note)

England's most distinguished Composer—

Conductor—Lecturer discourses on

The Making of Music

by RALPH VAUGHAN WILLIAMS

WHY DO we make music? There can be no doubt that at certain emotional moments most people want to make particular kinds of noises. Indeed, we may say with Carlyle that if we search deep enough there is music everywhere. But why? Neither I, nor anyone else, has been able to solve that problem. But one thing we can be certain of: we do not ordinarily compose, sing, or play music for any useful purpose. It is not so with the other arts: Milton had to use the medium of words whether he was writing *Paradise Lost* or making out his laundry list; Velasquez had to use paint both for his *Venus* and to cover up the dirty marks on his front door. But music is just music, and that is, to my mind, its great glory. How then do I justify music? There is no need to justify it, it is its own justification; that is all I know and all I need to know.

What is Music?

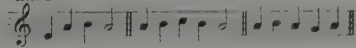
Before we go further we had better have a definition of what we mean by music, and I would define it thus: music is a reaching out to the ultimate realities by means of ordered sound. By "ordered sound" I mean sounds of a definite pitch in a definite rhythm and, perhaps we should add, with a definite harmony. But it may be asked what does music mean? A lot of nonsense is talked nowadays about the "meaning" of music. Music indeed has a meaning, though it is not one that can be expressed in words. Mendelssohn used to say that the meaning of music was too precise for words. The hearer may, of course, if he chooses, narrow the meaning of music to fit words or visual impressions, as for example in opera. But this particularisation limits the scope of music. The fire on Brünnehilde's rock may have suggested Wagner's music to him; but the music goes further and transports us from the particular to the universal. Liszt used to talk rather foolishly about it being nobler for a piece of music to be about Orpheus than to be a mere pat-

tern in sound, not realizing that it is these great patterns in sound, designed by Beethoven or Bach, which open the magic case-ments and enable us to understand what is beyond the appearances of life.

There are two theories of how these ordered sounds arose. Some people think that they grew out of excited speech, some that they developed from blowing through a pipe pierced at definite intervals with holes.

I do not want to set up my opinion against that of those learned musicologists who hold the pipe theory. But an ounce of experience is worth a pound of speculation, and I want to describe a personal experience, when I actually heard excited speech grow into melody. I once heard a sermon at an open-air service in the Isle of Skye. As the preacher spoke in Gaelic, which I do not understand, I was able to devote my attention to the actual tones of his voice. The fact that he was out of doors forced him to speak loud, and that, coupled with the emotional excitement which inspired his words, caused him gradually to leave off speaking and actually, unconsciously of course, to sing. At first he was content with a monotone, but as his excitement grew, he gradually evolved the following melodic formulae:

Ex. 1

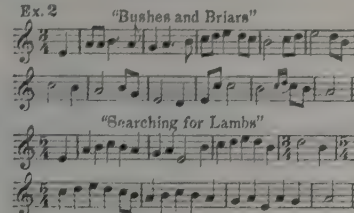


¹ From *English Folk Songs*, collected and arranged by Cecil J. Sharp, selected ed. (London: Novello and Co., n.d.), I, 74. By permission.

(In the autumn of 1954 Dr. Ralph Vaughan Williams gave a series of lectures at Cornell University. These lectures have now been published in book form by Cornell University Press, whose courtesy in granting permission to ETUDE to reprint in the July and August issues the opening chapters of the book is hereby gratefully acknowledged.—Ed. Note)

Now these melodic formulae are common to the opening of many Scottish and British folk songs; here are two examples:¹

Ex. 2



This experience has convinced me that these melodic formulae come spontaneously to the minds of primitive singers. We can hardly believe that our preacher obtained his notes by blowing through a mathematically measured pipe. I have lately read a book by the Reverend George Chambers in which he describes how in primitive religious services the logical meaning of the words spoken proved inadequate and was supplemented by song, including cantilenas on pure vowel sounds, which were called "jubilations"; these evidently had a mystical meaning to their singers that words could not give them. Indeed, as I have already said, the meaning of music is beyond words.

We now come to the question of rhythm. What is rhythm? I have tried various sources for a satisfactory definition and have, so far, failed. Frank Howes, the musical critic of the *London Times*, calls it "an innate faculty for the apprehension of time." Here is Professor Carl Seashore's definition: "An instinctive disposition to group recurrent sense impressions vividly and with precision, mainly by time or intensity, or both, in such a way as to derive pleasure and efficiency through the grouping." I cannot see that either of these is very helpful. Other writers talk magniloquently about the importance of rhythm, not only in art, but in life, without troubling to explain what they mean when they talk

(Continued on Page 64)

by Ruth Bampton



What do you want from Piano Lessons?

*A frank discussion of this question with
suggestions for making the pupil more
interested in his lessons.*

MRS. JONES had wanted Mary to have piano lessons because she in her youth had had so little opportunity for music. Mary was eager to start piano for most of her school friends were having lessons. Miss Brown was selected as the ideal teacher as she gave many recitals and recently had had a pupil win a state contest. Mrs. Jones felt that Mary must be talented as her grandfather had been a well known musician. After Mary had studied for a few months, Miss Brown told Mrs. Jones that she thought Mary showed signs of real promise. Then one day, a few weeks before the final recital for the season, Mary came home and announced that she wasn't going to take lessons anymore.

How many teachers and parents have witnessed similar experiences? Why is there such a mortality among pupils during the first few years of music study? Wouldn't it be a good idea for the parent,

(Ruth Bampton, composer, pianist, organist, teacher, is active in the Music Teachers Association of California. Formerly associate professor of music at Beaver College, Jenkintown; since 1943 Director of Music, Polytechnic Elementary and Jr. High School, Pasadena, California.—ED NOTE)

teacher and pupil to have a conference and discuss frankly what they really expect from piano lessons? What else may we do to help overcome this distressing situation? The author is convinced that we should follow more faithfully the methods and principles used by school teachers in guiding their pupils in language reading. Let's examine these steps.

(1) In learning to read the language one must be able to interpret the symbol in order to get recognition and meaning from it as a *whole*. For example, the word ELEPHANT is seen as a word and not as a series of eight letters to be sounded individually.

(2) When ELEPHANT appears in a sentence the child has the problem of reading the various parts of the sentence and relating it to the whole with sense and accuracy.

(3) Reading consists of *bringing* meaning to the printed page as well as *obtaining* meaning from the printed page, and this is a truth which applies to music as well as language.

What are we going to do with pupils who have difficulty with these steps and procedures? Teachers of music as well as the

teacher of reading share in the problem of the "non reader." Many schools are making a scientific approach to this matter by using the tachistoscope (pronounced takis-to-scope). This instrument flashes on to the screen in a fraction of a second words or symbols for the viewer to recognize as wholes. The author is indebted to Mr. and Mrs. Theodore Connett, reading specialists at Polytechnic School, Pasadena, California, for explaining to her the use and value of the tachistoscope. The question now comes to mind why can't the music teacher borrow this helpful technique in teaching children to read music? In the past, some music teachers have used flash cards showing individual notes to increase facility in note reading, but how much more effective it would be to use the tachistoscope for chords and other structures. However, if this machine were not available, one could use flash cards by hand showing the following:

(1) Basic chords such as the chord of C major, the V7, the IV, etc.; (2) arpeggios in different forms; (3) typical figurations based upon fundamental harmonies.

Many times music teachers, and I have been one, have said: "Yes, I believe in sight reading and I shall devote ten minutes out of each lesson to its improvement." But this is not enough time; we should build the entire lesson period around the objective of improving the pupil's reading ability. For example, if we could include the following phases it would help immeasurably.

(1) Besides the basic book (beginning or otherwise) try using a supplementary book of a similar nature. The pupil will then have the joy and satisfaction of reading NEW material without reading NEW notes.

(2) If a duet book is always included as part of the lesson plan, the pupil will have a practical application of the importance of rhythm and how counting and singing the beats pays off.

(3) Fortunately there are now special sight reading books that are intended to supply the pupil with just the right kind of material at any given grade. By using this special material the pupil is usually able to look ahead and to read *phrase wise*, thereby developing "eye span." He will not be so liable to stumble or to go back to correct a wrong note. Slight rhythmic difficulties may be surveyed before playing, just as an aviator surveys the land before flying above it. In this way difficulties will be reduced to a minimum.

(4) Everyone likes to play chords and there is no reason why the pupil can't have fun with these from the start. If his hand is too small to play a three note chord, a chord of two notes may be used. There are many songs which may be harmonized with one chord (Continued on Page 46)



Mr. and Mrs. Richard Crooks in the garden of their Southern California home

The Rewards of a Successful Musical Career

*From an Interview with the distinguished American tenor,
Richard Crooks secured by Verna Arvey*

WHEN most people aspire to a concert career, their dreams stop at the climactic moment of public performance. To them, it is the most glamorous and exciting time of all. But there is one man, Richard Crooks, who has experienced that thrill many times over and who now, after his retirement, considers this the most rewarding period of his entire life. Comfortably settled in a charming California home, he and his wife are devoting their knowledge and their experience to enriching the life of the community.

"We all owe much to the fact that I was permitted to sing for so long," declares

(Richard Crooks, born in Trenton, N. J., is one of America's most distinguished singers. His long and successful career has embraced concert, oratorio, operatic and radio singing (many years on the Firestone Hour). He made his debut in opera in Hamburg, Germany, in 1927; and his American debut at the Metropolitan Opera House in 1933. He concertized all over the world, leaving the musical field briefly to serve his country during the World War as a cadet flying officer, U.S. Army Air Service. Now retired, he holds honorary doctor's degrees from Temple University in Philadelphia and Lafayette College in Easton, Pa.—Ed. NOTE)

Mr. Crooks. "We've been anxious to do something for other people in return, and we're grateful for the opportunity to do it. This is the beginning of a new chapter in our lives, one in which we have no need nor any desire to accept money for our services. We have enough. Now we can serve others and we are happy. In fact, now we go to bed at night with a feeling of accomplishment. We feel good!"

Unlike many other retired artists, Richard Crooks does not want to teach. He prefers to leave that to those who have adopted that profession for a livelihood. Nonetheless, he is glad to advise sincere young singers on their careers, thus supplementing what their teachers have already told them. For instance, during his career, he found it advantageous to hum while practicing on the day of a performance, not to sing full voice. In this way, he saved his voice for the concert. So this is one of the suggestions he is able to pass on to young singers. There were many other things he learned while concertizing—all of them of value to newcomers. As Mr. Crooks sees a need, he is generous enough to try to fill that need.

In addition, his generosity has extended itself to the almost unheard of action

in seeing that certain talented youngsters (who had asked for auditions) have been placed in the right hands in New York just by being able to say they have been sent by him.

Because he is courageous enough to tell each young artist the truth about himself and his capabilities, and to speak of the great sacrifices one has to make in order to be successful, Richard Crooks is doing an important job, morally, to correct some of the current unhealthy thinking about music.

"There is a great wave of discouragement among serious musicians today," according to Mr. Crooks, "because it seems that the end of the road for everyone is a nightclub or a gambling house. This idea is false, and needs to be corrected. I tell students that if they have a talent, they can be either a medium through which beauty is brought to others on earth, or they can make their talent serve their own selfish ends. If it is the former, they will emerge richer in soul than ever before. If the latter, their decision will eventually turn back on them and leave them the poorer for having made it. After all, all of us found a lot waiting for us when we came into this (Continued on Page 51)



Three members of the National Ballet of Canada.

The Story of the National Ballet of Canada

*Another significant facet of the
musical development of our
neighbors to the north.*

by MAY WEEKS JOHNSTONE

IN FEBRUARY, 1954, audiences at Detroit's Cass Theatre were surprised and delighted by the dancing of a troupe of newcomers to the world of the classic dance, the National Ballet of Canada from Toronto, Canada. Patrons of ballet in the Motor City are accustomed to the brilliance of the Sadlers Wells and Ballet Theatre which appear annually, so that it was gratifying to Canadians present to hear the warm and spontaneous applause, and to realize that our young Canadian company was appreciated.

As fine a group of dancers as we have seen, the lack of orchestral accompaniment (they were supported by a two-piano team) was noticeable only at first. As each number progressed, the audience became engrossed by the beauty of the dancing, and the music was secondary.

Classics such as "Giselle," "Coppelia," "Nutcracker," and "Les Sylphides" were given fine interpretations; "Lilac Garden" and "Gala Performance," both by the world-famous choreographer, Antony Tudor, were presented. But perhaps the most outstanding and certainly the most sensational number was "Dark of the Moon," a dance-drama inspired by Richardson and Berney's play. The choreography for this was by a young Canadian from London, Ontario, Joey Harris, himself a capable dancer. The musical score was by Louis Applebaum, a distinguished young Ottawa composer who did such fine musical work last year at the Stratford Shakespearean festival.

The most memorable scene from this work is the camp meeting, where villagers are incited to frenzy by the exhortations of a leering rustic preacher. The weird and macabre details unfold in an atmosphere of witchcraft and proceed to a frightening climax. David Adams as witchboy gave a fine performance, Jury Gotshalks as dancer and actor was perfect as the slimy clergy-

man, and Celia Franca gave an inspiring performance as the doomed village girl.

Backstage after a satisfying evening, which had included Act 2 of "Swan Lake" and ended with an exciting rendition of the "Polovetsian Dances" from Prince Igor—I met Richard Butterfield, the youthful manager, Joey Harris and the glamorous Celia Franca, artistic director.

Miss Franca had had an exhausting evening. She had danced leading rôles in two numbers, besides filling in for one of the girls in the lineup of "Swan Lake." She gave no sign of weariness, however, and talked with animation and enthusiasm as she removed the makeup from her face.

She was thoroughly enjoying the tour, their second major coast-to-coast venture. From Detroit they were going to Milwaukee, Minneapolis, and thence to the west coast. After visiting Vancouver they would make several other stops in Canada on the way back to Toronto.

Richard Butterfield told of the problems and woes (chiefly financial) of a young ballet company in the first few years of its existence.

"We suffer," sighed Mr. Butterfield, "from a permanent malnutrition of the pocketbook."

There was no sign of frugality, however, in the production. The really stunning costumes and decor are the department of Kay Ambrose, the company's artistic adviser. Author of several books on the ballet, Miss Ambrose has been associated with Celia Franca for years. She is an artist of note and a lecturer as well. Several of her ballets are included in the repertoire, and she designed sets and costumes for most of the numbers presented on this tour.

When the National Ballet Guild of Canada was formed, they sought a highly qualified person for artistic director. Dame Ninette de Valois, founder-director of the famed Sadlers (Continued on Page 56)



(Above) The National Ballet of Canada in "Giselle"

(Below) An interesting moment in the company's performance of the "Coppelia" Ballet.



Scheduling Orchestra in the Secondary School

Part Two

by RALPH E. RUSH

HERE is a suggested instrumental music program for a Two Teacher School (enrollment up to 1,000) for a Junior High School and for a Senior High School.

in scheduling is presented in finding the solution of how to assign the best woodwind and brass players to both the advanced orchestra and band. Without these



Ralph E. Rush

JUNIOR HIGH SCHOOL

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1	Orchestra	String Sec.	Orchestra	Wind Section	Orchestra
2	Beginning String Class	Beginning High Strings	Beginning String Class	Beginning Low Strings	Beginning String Class
3	Intermediate Orchestra	High Strings Only	Intermediate Orchestra	Low Strings Only	Intermediate Orchestra
4		Intermediate Band		Intermediate Band	
5	Beginning W.W. Class	Beginning Brass Class	Beginning W.W. Class	Beginning Brass Class	All Beginning W.W.
6	Band	Wood-wind Section	Band	Brass Section	Band

After School—Extra rehearsals, Music Recitals.

SENIOR HIGH SCHOOL

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1	Band	Wood-wind Section	Band	Brass Section	Band
2	Beginning W.W. Class	Beginning Brass Class	Beginning Wood-wind	Beginning Brass	All Beginning Winds
3	Intermediate Band		Intermediate Band		Intermediate Band
4		Intermediate Orch. St. Only		Intermediate Orch.	
5	Beginning String Class	Beginning High Strings	Beginning String Class	Beginning Low Strings	Beginning String Class
6	Orchestra	String Sec.	Orchestra	Wind Section	Orchestra

After School—Extra rehearsals, music clubs
Fall—Marching Band; Spring—Ensemble groups

With but one instrumental teacher, every teaching period will be needed to provide the variety of opportunities that are required in a complete instrumental music program. Probably the most serious hurdle

players, one of the organizations suffers and must take a second place in the spotlight due to placing inferior performers in first chairs. If both organizations are to function up to maximum capacity and if

the most talented and gifted students are to be provided with both types of experience, which is indeed desirable for these students, then this problem must be met squarely by school planners and not shifted to the student and his parents. It should never be up to the student to decide either-or, but rather the school program should be so planned that these superior students can make their finest contributions to the school in both organizations and thus gain a fuller musical experience for themselves. In the six period day this has become most difficult with the curriculum so crowded with required subjects. It is this writer's belief that the real answer to this problem is more periods per day. Having taught for nearly eighteen years in two school systems where both the Junior and Senior High Schools operated on a nine period day, this has been more convincing proof that the fewer periods in which to schedule, the more difficult it becomes for students to elect the subjects that provide enrichment and cultural advantages. In the shorter day nearly all periods must be filled by the required courses with no time left for a choice. In the Junior High School, which by all its chief supporters claims to be the experimental period in education, few schools allow the junior high student to do much experimenting in music. In a school with an eight or nine period day, most of these scheduling difficulties would disappear since no longer would it be necessary for the elective subjects to compete for the one or two open periods; rather there would be plenty of time for both required subjects and those electives which the (Continued on Page 60)

Teachers!

Freshen Up For Your New Season

An Editorial

by JAMES FRANCIS COOKE

ONE of the most prosperous teachers the writer has ever known was a cheerful little lady in an eastern city who had so many pupils that when her teaching season opened she was never able to accommodate all applicants. In her case one found the basis of all business success. Somehow, by the excellence of the results she had produced, the demand for her services was far greater than the supply of her teaching hours. She manifested certain traits that are essential in the practical progress of thousands of workers in other callings. These are not hard to outline. Her one dominant trait was that she was everlastingly and enthusiastically "at it." This principle of incessant application is as necessary an ingredient for the formula of achievement as talent itself. Irrepressible dreams of fame and fortune are valuable only when they are mixed with work, application and patience.

If the reader has any doubts about this let him read the life story of Mozart, who died at thirty-five years of age. He produced an amazing amount of work. Mozart's scores and orchestral parts alone would have filled a large sized loft. How did he do it and, in addition to his tours, keep working at a trivial salary in the courts of penurious Austrian rulers and prelates? No wonder his biographers hailed him as a "miracle."

The very successful teacher to whom we have referred was on the alert every moment of her time. She worked very hard to become a better and better teacher. Her energy seemed to multiply with her interest. Another factor in her success was her foresight and her continual planning for things to come. Once we asked her about this and she replied: "My grandfather was a farmer and he used to say that a farmer never made any money unless he planned out his crops, ploughed at the right time, seeded at the right time, rotated his crops properly and studied the consumer market incessantly. Therefore I plan in June, July and August for my teaching classes in the

fall. Of course, I manage to get time for a vacation, but I certainly do not waste all my summer entertaining myself. Don't worry, I 'take off' a number of days so that I get the necessary change and relaxation."

One of this teacher's competitors, who lived on a neighboring street, once exclaimed: "I just don't understand it. We both graduated at the same time from the same college, with approximately the same training in music. We both have the degree of Mus. B., yet she is busy from morning to night and I have thirty teaching hours I cannot fill. Why? Why?"

True, the little lady had had a fine academic training, but that was by no means the only reason for her success. Her rival on the next street was bombastic, misanthropic, anti-social, careless in his records of students' progress, smoked cigarettes constantly during lessons and paid little attention to his studio. He might have failed at any business. But the comparison between these two teachers, with the same professional training, living in the same district of a large city, was a lesson in success, hard to forget. Perhaps if such a man could have saturated his mind with the current literature and magazine articles on "confident living" and cultivated an optimistic approach, he would have created around his work and around himself an aura of success.

The art of music is now age old, but the profession of music teaching must conform to modern conceptions of life. The vast changes brought about by this dynamic age must be adjusted to all occupations no matter how small. Therefore, the teacher cannot afford to neglect his records, but must give them the same care that exists in any well kept business organization. That is, the teacher of today should have a considerable file of names of prospective pupils who could be reached readily with notices, advertising literature of prospective events, greetings and the interesting activities of his pupils, past and present.

Moreover, the current list of present pupils should be kept right up to date and be continually expanded. Many teachers prefer to keep such a list on cards as do all progressive physicians. When a pupil is secured, a record of each lesson should be kept and the progress or the shortcomings of the pupil noted precisely and accurately, as your physician reviews each call and makes further records.

Next, there should be a well-classified list, by grades, of the teaching material to be used. This, too, can be handled better through card catalogs, using in some instances somewhat larger cards. Many teachers have for years had the actual books and compositions on file in their studios so that no time is lost when procuring the music needed. This plan has always proved profitable for those who followed it.

Every well kept studio needs constant renovation. Look around your room and see if any refurnishing or painting is required. Throw out any old furniture or furnishings that give a suggestion of age or wear. Day by day you may not notice these, but your pupils will. Above all things, avoid clutter. Look at your studio as a visitor would look at it. Many teachers have a way of accumulating "things"—souvenirs, mementos, calendars, bric-a-brac, which at one time had a significance but are now only dust catchers—trash on parade. They take away from the freshness of any room and make it look out of date. The youth of today want modern, cheery, sunny rooms without litter. Bright, new pictures of contemporary musicians sometimes add a distinguished touch.

Personal letters count for much. Keep in touch with your pupils through the vacation season. There are always plenty of interesting and pleasant occurrences to write about—not long letters, but clever, friend-making notes. These are always appreciated when they hit the spot.

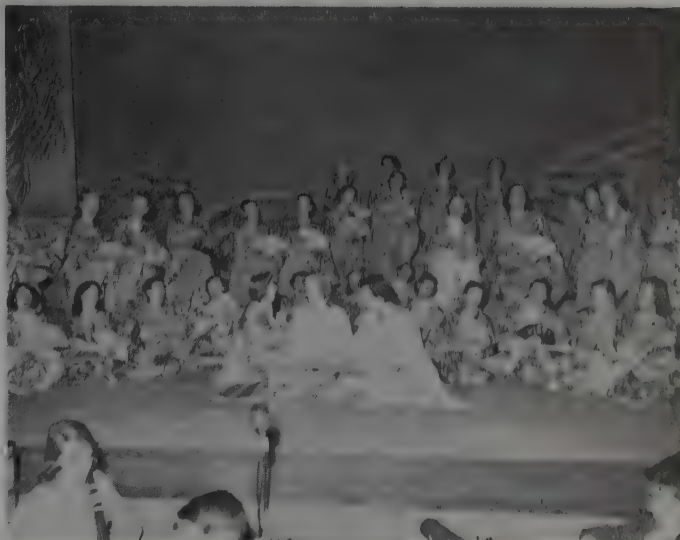
"When can I get the time to do all these things?" That depends pretty much upon
(Continued on Page 48)

Staging: PART FOUR

Unified Schemes for Miscellaneous Literature



A scene from "The Pirates of Penzance," as produced by New Trier High School, Winnetka, Illinois.



Girls' Chorus in "The Mikado," New Trier High School, March 1954, Marian Cotton, conductor.

by George Howerton

WHILE the so-called book show, with its predetermined sequence of numbers and scenes and its suggested stage design and costuming, offers the director a completely organized continuity from which to work, a stage program of equal interest can often be developed with a series of miscellaneous choral compositions. There are several advantages to this latter type of program. In the first place, greater musical interest is possible when the director is free to draw material from whatever sources he desires. It is true that even in the best operettas and light operas there are frequently to be encountered extended passages where interest flags and esthetic values decline. Further, the conductor can select a sequence of compositions from widely differing periods of choral literature and can formulate a program of greater variety as to style of writing than is possible with a book show.

There are admitted disadvantages to this type of format. One of the greatest is the fact that the director has nothing with which to start but his own imagination, which to some will not seem a disadvantage but rather a challenge. It is suggested that, whereas some directors have year after year continued to employ operettas of one type or another for the annual spring or fall performances, consideration be given toward alternating these with programs of

another type. For example, in a small high school of some 200 students, it had been the custom for several years to present an operetta annually in the spring. The numerical and musical resources were such that choice of suitable operettas was restricted to a limited number of works. Weary of the constant repetition of a relatively few operettas and as a departure from a routine which had clearly become threadbare, the music and the dramatic directors at the school in question evolved a new scheme.

It was felt desirable to retain certain aspects of the operetta project. The delight which the students clearly took in participation in a stage show seemed worthy of perpetuating, a delight which it may be mentioned is usually shared by singers and audience alike. The public appeal of this particular aspect of operetta performance seemed too valuable to lose, from the standpoint of box office alone if nothing else. It was also the consensus of these directors that the experience of participation in a stage performance was a valuable part of the educational experience of the students and should not be discarded.

In order to preserve these values a program consisting of three parts was developed somewhat as follows:

Part One

A series of compositions from various

historic periods of choral literature but presented in an attractive stage setting (see previous articles appearing in *ETUDE*: "Program Building," Parts One to Four, inclusive, monthly December 1954 through March 1955; "Staging," Parts One and Two, April and May 1955).

Part Two

A one-act play. This provided the dramatic director with an opportunity to use qualified students in a worthy piece of dramatic literature, chosen with a view to audience appeal but also keeping in mind the ability range of the students.

Part Three

In this section the two directors combined their efforts to develop a unified scheme built around the title, "The Gypsy Camp" (program listed below). The sequence of items was so arranged that the curtain opened to fairly vigorous music with full stage lighting and some suggestion of movement throughout the group of singers. The animated quality of the opening number gave way to a lessening intensity as the program proceeded, with accompanying lowering of stage lighting and decrease of movement on the part of the singers. At the point of lowest intensity, a quartet of violin players appeared from the wings as though (Continued on Page 48)

Debussy Piano Music

The folly of thinking that only one artist is capable of interpreting a composer (even such a superior artist as Walter Gieseking) is demonstrated by Columbia's three-disc set of Debussy piano music played by Robert Casadesus with Gaby Casadesus co-operating for *En Blanc et Noir* and *Six Epigraphes Antiques*. *Preludes I and II*, *Deux Arabesques*, *Children's Corner*, *Images I and II*, *Masques* and *L'Isle Joyeuse* complete the collection. On the whole, my preference is for Angel's Gieseking records with their special delicacy and less-brilliant sound. But this Casadesus set is a notable success and many will prefer it. (Columbia SL-222)

Hindemith: *Die Harmonie der Welt*

Decca has imported a Berlin Philharmonic performance of the Paul Hindemith symphony which had its première in 1952 and was first done in New York a year later. With the composer on the podium, the Philharmonic gives a moving reading of the three sections: *Musica Instrumentalis*, *Musica Humana*, *Musica Mundana*. Reproduction is excellent. (Decca DL-9765)

Mendelssohn: *Symphony No. 3 in A Minor, Op. 56 ("Scotch")* *"Calm Sea and Prosperous Voyage" Overture*

There's grim satisfaction in this remarkable recording of two Mendelssohn favorites by the Israel Philharmonic. Recruited largely from outstanding musicians who emigrated from European countries, the Israel Philharmonic is clearly one of the great orchestras of the world. Angel has given these performances, led by Paul Kletzki, ideal reproductions. (Angel 35183)

Leroy Anderson Favorites

Richard Ellsasser, the young man who memorized all the organ works of Bach, will likely buy most of his annuities with this Baldwin organ program of Leroy Anderson numbers. Playing such items as *Sleigh Ride*, *Bugler's Holiday*, *Waltzing Cat* and *Fiddle Faddle*, Ellsasser reveals not only an electronic instrument surprisingly suited to this kind of music but a performer who is finding his proper niche. It's all very hi-fi and good for summer listening. (M-G-M E-3174)

Mozart: *Piano Concerto No. 17 in G Major, K. 453* *Piano Concerto No. 27 in B-Flat Major, K. 595*

Epic is building up its "1956 Mozart Jubilee Edition" with European recordings of varying merit. Hans Henkemans is soloist in these performances with the Vienna Symphony Orchestra conducted by John Pritchard. Neither playing nor reproduction is beyond the vague category termed good. (Epic LC-3117)

Bach Organ Recital

Two super-hi-fi discs introduce Germany's Prof. Karl Richter as an exponent of the "big" style of organ playing. Crisply phrased, cleanly articulated, his unhurried style will please neither baroque devotees

nor lovers of the eccentric. On the large organ of Victoria Hall, Geneva, Richter has recorded (LL-1175) a Bach program consisting of the *Fantasia and Fugue in G Minor*, *Prelude and Fugue in E Minor*, several chorale preludes; and on LL-1174 the Bach *Passacaglia and Fugue in C Minor*, *Toccata and Fugue in D Minor* and Liszt's *Prelude and Fugue on BACH*.

Beethoven: *Violin Concerto in D Major, Op. 61*

Despite the legendary tone of David Oistrakh's violin, this performance with the Stockholm Festival Orchestra conducted by Sixten Ehrling is disappointing. The scale is so small, the pace so deliberate that Beethoven practically disintegrates. (Angel 35162)

Mendelssohn: *Elijah, Op. 70*

Except for conductor Josef Krips, a Vienna-import, this is an all-English production. Soloists Jacqueline Delman, Nor-

ma Procter, George Maran, Bruce Boyce and boy-soprano Michael Cunningham are teamed with the London Philharmonic Orchestra and Choir and the Hampstead Parish Church Boys' Choir. The production is a sturdy one, marked by excellent work on the part of all forces and by typical English sincerity. (London LLA-27, 3 discs)

Rachmaninoff: *Piano Concerto No. 2 in C Minor, Op. 18*

Surely the St. Louis Symphony never sounded so resplendent on records before, and seldom have engineers managed a better balance of solo instrument and orchestra. Leonard Pennario, pianist, and Vladimir Golschmann, conductor, nevertheless, despite a highly professional job, have not established any new standard of performance; there's plenty of competition. (Capitol P-8302)

Ravel: *L'Enfant et les Sortilèges*

Real competition has arrived at last for Columbia's exquisite all-French recording (ML-4153) of this work dating from the late forties, London pitting no less a conductor than Ernest Ansermet against Columbia's Ernest Bour. London's orchestra is *L'Orchestre de la Suisse Romande*. Soloists include Flore Wend, Suzanna Danco, Adrienne Migliette, Genevieve Touraine and Hughes Cuenod. While Columbia's older version lacks London's French-English texts and improved hi-fi, it offers an extra measure of devotion to Ravel and to the world of fantasy. (London LL-1180)

Pasodobles

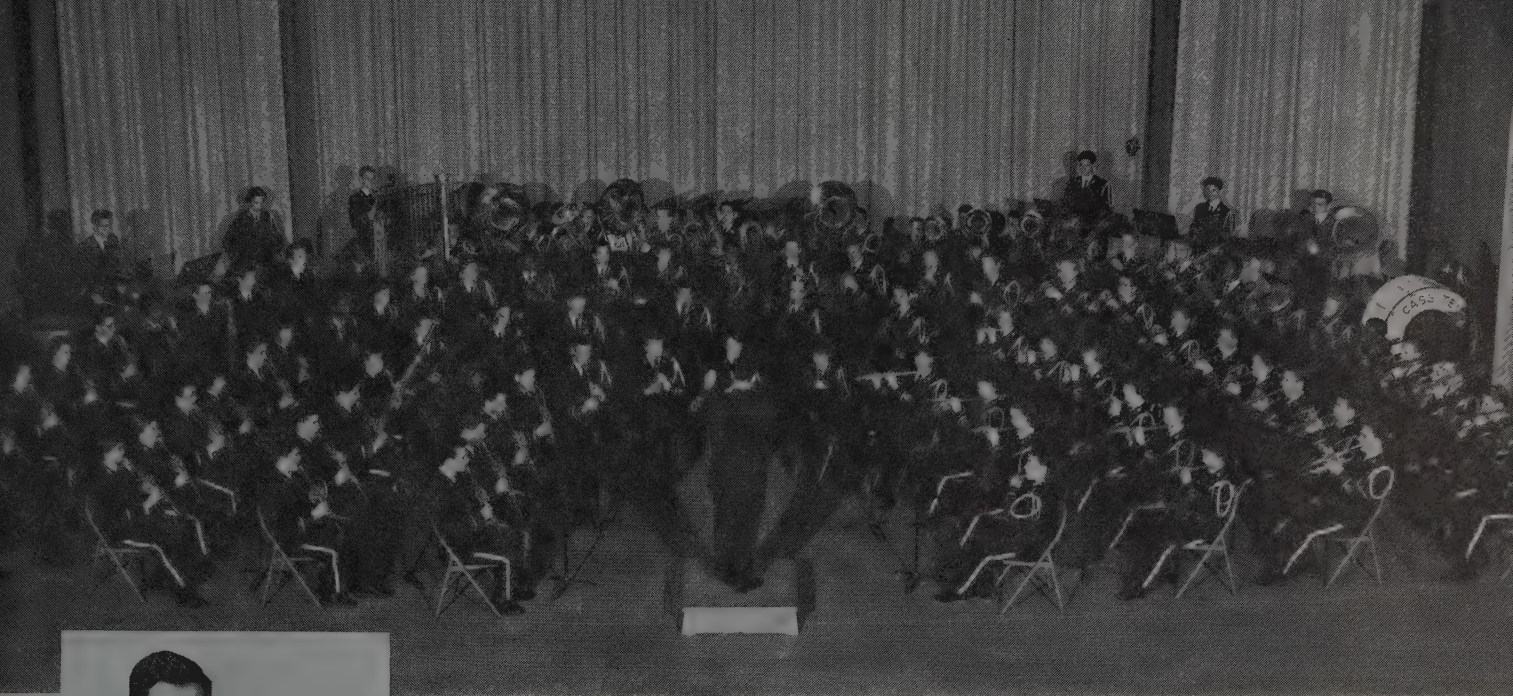
Band directors may find Angel's collection of bull-ring music, *pasodobles toberos*, a source of inspiration for rhythmic playing. Performed authentically by the Band of the 25th Infantry Regiment of Jaen, Spain, and reproduced with brilliant clarity, the ten items on the 10-inch LP compose a novel pro- (Continued on Page 64)



Reviewed by
PAUL N. ELBIN



Dr. Paul N. Elbin



Harry Begian (l.) conductor of the Cass Technical High School Band, Detroit

On the Threshold

The Emergence of the Symphonic Band

by Harry Begian

TO ALL appearances the band movement has been highly successful in the United States. From very humble beginnings, and in a short span of years, bands have progressed from the most loosely-jointed type of aggregations to a media which shows all signs of real and lasting musical possibilities. Through the devotion and untiring efforts of the various leaders in the movement, bands have improved tremendously as to general character and performance as well as to instrumentation, musicianship, and general function. The wholesome inquisitiveness and honest desire of bandsmen to improve the media has led to much discussion, experimentation and solution of many of the problems of creating a worthwhile and lasting musical media.

(Mr. Harry Begian has, for the past eight years, been the Conductor of Bands at Cass Technical High School, Detroit, Michigan. His band has appeared in concert and clinic sessions at the University of Michigan, National Band Conductors' Workshop and at the National Midwest Band Clinic in Chicago. Mr. Begian is continuously called upon to act as clinician, adjudicator, and guest-conductor of State Festivals and contests.—ED. NOTE)

The earnest desire to develop a band repertoire has spurred the more prominent and influential conductors to develop organizations worthy of the serious efforts of the better composers of our time. The efforts of groups such as the American Bandmasters' Association, the College Band Director's National Association and the American School Band Director's Association, have been relentless in their desire to improve the general status of bands. The numerous clinics, workshops, lectures and demonstrations have supplied much material for the bandsman who seeks self-improvement and a better knowledge of his field. The improvement and perpetuation of better teaching, conducting and organizational techniques have also added considerably to his growth. The improvements, technically, of wind and percussion instruments have also contributed to the improvement of bands. But probably one of the most significant aids to the development of the media has been the ready willingness of publishers to make available the much-needed music and materials for the band.

It is well for musicians to be aware of this development and to realize that significant strides have been made in the past sixty or seventy years. However, of more

importance to serious band conductors of our time is the challenging question of what the future holds for bands. The answer to such a question cannot be direct or positive; at best it can only be a guess and an attempt to look into the future in view of what has passed, and what is happening at present.

The writer sincerely believes that the band movement is on the threshold of really coming into its own. The reasons for this are many-fold; but here are just a few: (1) the technical development of the instruments of the band has reached a high degree of perfection; (2) the general appeal and acceptance of wind and percussion instruments and the high level of musical performance on them; (3) the tremendous growth of the symphonic band repertoire, both as to quality as well as quantity; (4) the evolution of a more stable and homogeneous instrumentation and balance of the symphonic band; (5) the ever-increasing significance and worth of music written for band for our foremost contemporary composers; (6) the development of a more sensible approach to band transcription; and (7) the improvement of the general level of bands and their conductors.

(Continued on Page 57)

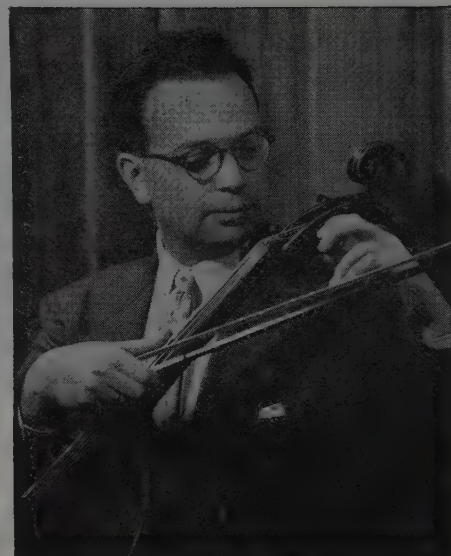
*An Interview with the
world-famous cellist,
Gregor Piatigorsky.*



Gregor Piatigorsky

Success Lies in Service

by LeRoy V. Brant



Gabor Jeito

"SUCCESS in music does not come to the person who is interested in success alone. It comes to the one who is the servant of the people, the servant of art."

Gregor Piatigorsky, one of the greatest 'cellists in all the history of music, talked to me in the director's room at the Music Academy of the West in regal Santa Barbara. He had just delivered a semi-humorous, semi-poignant lecture (he himself called it an artistic fantasy, truly a better name for it) to the students and friends of the Academy. He had showed and played on the famous Duport 'cello (Stradivarius, 1711), the first time in 75 years the instrument had been played in public. He and Emanuel Bay and Sascha Jacobsen had performed the Tchaikovsky Trio, and now for the benefit of young readers of ETUDE he gave certain of his musical philosophies, philosophies which will lead those who follow them to the pinnacles of a rich, useful and successful life.

I had asked the maestro to send a message to young musical America, the burden of the message to be how one could build a successful career as a 'cellist. "The young artist must be somewhat successful financially, for after all one must eat before one can play the 'cello," thus my presentation of my thought.

"Yours is the wrong approach. The musician must discover what he can do to become the servant of the people. That discovered the whole thing becomes very simple, for people everywhere need music.

In New York, in Paris, and in every hamlet they need music, more today than ever before since life has become so increasingly complex. Men and women will thank the artist who brings music to them, and this is success. But if a student concentrates upon himself alone, he ends with nothing but bitterness, despair and failure.

"If a man truly has something worth while to give there are thousands ready to receive it. And in very many areas of this country there will be hundreds of miles where there is not one fine 'cellist. One can play, one can organize chamber music groups, one can teach—why should not one serve and at the same time make a living? But always, one must carry the thought of service first."

How Find the Teacher?

The maestro had said that the young aspirant must have the right teacher. "How shall he find that teacher?" came my question. "To find him, sometimes that is difficult," he replied. "I do not know where he is to be found. But I can tell you what he must be. He must be most of all a good man. Without goodness one cannot be right in any walk of life. The heart must be right, as well as the mind, and if the student ever finds that his teacher is not a good man he should seek another. The teacher must also be a psychologist. He must be able to cause things to grow in a young mind just as a gardener causes things to grow in a garden. Isn't that what psychol-

ogy is, making the mind grow? It is granted that the teacher knows his musical subjects, of course. And in addition he must know his and his student's emotional nature. This is also psychology. The teacher must know all these things, be all these things. To know only his instrument is certainly very far from sufficient."

Words and Music

During the course of the lecture which preceded our interview, the master took as his subject, "The Relationship of Words to Music." He touched on two phases of words, giving ideas different from those commonly emphasized by musicians with respect to languages. The first thought he expressed was that the particular language in which a song or an opera might be given was not, after all, important since "—music is so mighty that it stands on its own two great feet, needing but little assistance from words. It is the music that makes a song live, or an opera, not the words of the song or the book of the opera. Sometimes the words or the libretto are mediocre, and much more often than not I cannot understand what the singer is singing anyway!"

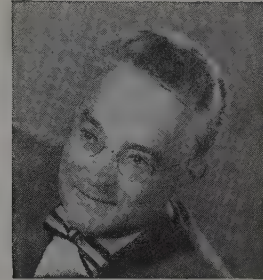
His second thought in this connection was that teachers and newspaper critics talk or write too much. "One of my early teachers tried to tell me how to use the bow. 'It is like the span of a bridge,' he said, and proceeded to draw a bridge, with its beams and (Continued on Page 50)

Outstanding Compositions of the Year

Some of the Best

Educational Publications of 1955

by GUY MAIER



WHAT has got into our piano composers? Have they turned to other fields? Are they producing too many compositions and arrangements? Are they worried about advancing age? Have royalties sunk too low?

Well, whatever it is, the fact remains that most of their publications are routine, frustrated or sterile. Many composers would be shocked if they could read the sharp reports which dozens of young teachers in my Piano Pedagogy classes make of their 1954 and 1955 output. There are almost no true "books of the year" among the stacks of new releases which I have very carefully examined. Almost none outshines the others. So, here are not only my own choices of the better works of this year, but also the selections made by my classes of aspiring, intelligent young teachers:

INTERVAL PLAY

By far the most original and interesting book is Ralph Heidsieck's "Interval Play" (Mills). A book of 100 pieces, it could have been entitled "A Penny A Piece," for the tunes are short, sharp and snappy. Some of its pieces (end of first year) are only four, six or eight measures long. Each section of the book is devoted to the melodic or harmonic consideration of one interval, namely—minor seconds, major seconds, minor thirds, etc., up to major sevenths and octaves. It is called "an interval approach to keyboard facility" since its object is to create the hand-feel of the interval the moment it is seen on the staff. Music is enchanting, titles intriguing:

The Flea did Flee, The Mosquito and the Donkey, Fresh Eggs, Sipping Through a Straw, A Helicopter Landing, Swamp Mist, No. 416 is Right on Time, Spacedust, A Leaky Faucet, No, oh No, I can never make up my Mind, The Silly Penguin, Sticky Molasses, Aw, Clare Dee Lah Loon, Laugh-

ing Ghost, Look Ma, No Hands, Alone in Space, Animals Preparing for Winter.

When teachers first hear "Interval Play" they are often repelled by some of the dissonance. But not the children! They understand and love them, because the present generation of youngsters has been "brought up" on shock, via radio, television and movies. So, here are 100 short, pithy "conversations" in their own tongue. Let's use more such music in our teaching.

BEGINNER'S BOOKS

What of the new beginner's methods? These are all excellent as routine books, but alas, none are outstanding, none offer the slightest different slants or possess any new, original features of pianistic approach. Teachers know that we urgently need a new kind of beginner's method and eagerly await its appearance. Who will produce it?

Many teachers tell me that, less and less, they use straight method books, since there are hundreds of other publications which offer more attractive and thorough materials.

FOR EARLY SECOND YEAR

The prize in this grade goes to the two books of "Pick-A-Tune" by Sarah Dittenhaver (Summy)—wonderfully sensitive and uniquely "musical" books which intelligent teachers will love to teach to gifted young children.

There is also "We Are Thy Children," by Bulla (Hansen). Twelve original, joyful and easy hymns for children to play at home, school and church. Almost no teacher gives enough sacred music to the pupils. This attractive little book will make a good start.

The songs of Walt Disney's "Ballad of Davy Crockett," so popular at present, have been arranged well and very simply by Kenneth Kimes (Hansen). Even I like to

play these old homespun tunes!

For the Mambo craze I like best Juan Rey's "Mambo Made Easy" (Hansen)—eight short, attractive melodies arranged in simple, amusing Mambo style.

The best new (and very easy) "Boogie Book" is John Schaum's (Belwin). You'll have no difficulty using its *Bug-a-Boogie, Bobolink Boogie, Barbecue Boogie* and all the other "Boos" as technical studies, for which they are excellent. (The student doesn't need to be told this, of course!)

FOR THIRD AND FOURTH YEAR

"Pianorama Of American Classics," Denes Agay (Presser), a collection of twenty-three pieces by American composers from George Washington's time to the nineteen-twenties, reviews 150 years of our music in pieces of charm and effectiveness.

"American Kaleidoscope"—Set Two—Siegmeister (Summy). Much better, I think, than Set One, these nine third year pieces are also written in the language of our 1955 American children—why don't more of our composers learn this "language?"

"Six Miniatures"—Boris Kremenliev (Leeds). Six short, fourth year sketches for smart adolescents—*November Leaves, Game, Rain, Lullaby* and two *Dances*. Delightful, smart music.

"Fourteen Easy Masterpieces," selected by Alfred Mirovitch from a collection by Johann Christian Bach and F. P. Ricci (Morris and Co.). These eighteenth century pieces have freshness and brightness. Each, with its pertinent note by Mr. Mirovitch, will not only make teen-agers happy, but can take the place of early Czerny for any age.

"Command of the Keyboard," compiled by Alfred Mirovitch (Presser). Two fascinating little books (Third Year) of music by Ricci, Turk, Teleman, Haessler, Gnassin, etc. Grateful, (Continued on Page 50)

FREE WRITING

In Mozart's Rondo to Sonata VI, page 187, Epstein edition, I am puzzled by the following passage:



It really makes four measures and not one as written. Please explain.

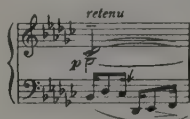
(Mrs.) E. G. P., Maryland

This notation is occasionally used not only by Mozart, but by Beethoven and others. It signifies that the passage—somehow a short cadenza—can be played with a certain freedom and without thinking too much in terms of exact values.

Consequently you can play it without actually counting, but melodically and with a slight picking up in the middle, the beginning and the end being slower.

ATTENTION, DEBUSSY FANS

In the single edition of "Golliwogg's Cake Walk" there is a misprint in the last measure of the fourth page, second line. The third note in the left hand is a C, not a B:



The original edition in Album does not carry this mistake, however. But judging by the great number of faulty readings which I have heard, I take it for granted that most of the students learn the "Golliwogg" from the separate sheet music.

If you do or did, please take your pencil and make that correction. It is always better to be right!

RAINY DAY

In the composition Rainy Day, by Ernest Bloch, there is a repeated motive that is giving me a problem. Though the piece is in $\frac{3}{4}$ time, the phrasing would seem to divide the measure in a rather strange place. I presume the idea is to imitate the constant rhythm of the rain drops. If this phrasing is accurate, does it mean that in each measure there would be not only a stress or impulse on beat 1 but also on the "and" of beat 2? I am afraid that when I start to teach this to my pupils they will automatically put the impulse on beat 3 because of the influence of the left hand quarter note on beat 3.

E. R., New York

The phrasing in the right hand of Rainy Day is accurate. Bloch certainly used this notation in order to emphasize the fact that there is a contrast of rhythmic delivery between the two hands. It is a study in itself and as such it should prove very valuable to young students. Of course, the right hand could have been written in two

TEACHER'S ROUNDTABLE



M. Dumesnil at a bookstall on the banks of the Seine in Paris

MAURICE DUMESNIL, Mus. Doc. presents an informative discussion on a Mozart Rondo, composition by Ernest Bloch and other interesting matters

groups of three notes each, with slurs, but this would have been more confusing when the left hand comes in. As it is written:



one can see that the author definitely had the contrast in mind, and it keeps the $\frac{3}{4}$ notation identical in both hands. The only difference is created by the slurs. So in teaching it, just have your pupils be careful with those slurs, and concentrate on the phrasing independence of the hands.

If I go to this length about the Rainy Day from Bloch's album "Enfantes," it is because I consider it a little masterpiece. Though easier—very much so—it can take its place at the side of Debussy's *The Snow Is Falling* ("Children's Corner"). Bloch, of course, is a great musician and what he has done here in creating "atmosphere" is admirable.

NEW HORIZONS

Are there new horizons, new opportunities in piano teaching? Any new subjects of unusual interest to teachers because of the increased musical and material possibilities which they bring to them? The answer is in the affirmative.

Faithful to the principle of mixing the educational and idealistic with the utilitarian and practical, the Chicago Musical College of Roosevelt University presented a stimulating program at its Fourth Annual Piano Conference.

Often in this column, I have insisted on

the importance of Solfeggio and the handicap which the lack of its study is sure to involve. Is there a substitute for it? There is, to a great extent, and it is called the Dalcroze Eurythmics. During the early piano instruction it develops, through body motions, the sense of rhythm and values so inseparable from a substantial foundation. Hilda Schuster and two pupils from the Dalcroze School in New York gave a demonstration which convinced everyone of the efficaciousness of the method.

As everyone knows, Adult Teaching is steadily gaining ground. How should the teacher approach mature students? Are adult motivations different from those of children? Jean Clinton, whose activities along that line extend into the industrial field, gave the answer. To be successful, one has to use much psychology, choose materials carefully, and above all; never give adults any Children's Books.

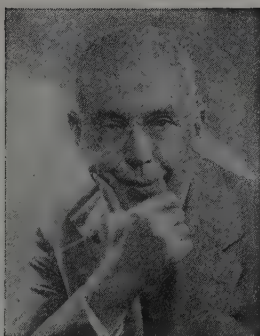
Orchestra leader Lane Emory dealt with a rather novel subject: How can a classically trained pianist adapt himself to the playing and teaching of popular music? It can easily be done, and the problems which it presents were clarified excellently by the lecturer.

Another important feature: Why is it that so many pieces, written by teachers and sent to publishers, come back with a rejection slip? Robert G. Olson, editor of the Clayton F. Summy Co., explained it. He analyzed the deficiencies which make so many manuscripts unacceptable, and summed up the requisites which would insure their (Continued on Page 56)

QUESTIONS

AND

ANSWERS



Conducted by **KARL W. GEHRKENS**,
Music Editor, *Webster's New International
Dictionary*, assisted by Prof. Robert A.
Melcher, Oberlin College.

WHAT IS THE COOPERSMITH EDITION OF "THE MESSIAH?"

*What are the Coopersmith and Prout
editions of "The Messiah" by Handel?
How do they differ? What other editions
are there?* K. E. M.

Although it is well known that Handel composed the entire "Messiah" in only twenty-four days (August 22-September 14, 1741), it is not so generally known that he made many revisions in the work himself to accommodate various choirs and soloists that sang it. Some of these revisions consisted merely of transpositions for new singers, but in other instances they included rewritings of complete parts and new versions of the text.

Since Handel's time, many other musicians (including such men as Mozart, Hiller and Franz) have made their own versions of this great masterpiece. Some of the changes they incorporated were based on scholarship (faulty or otherwise), or upon mere personal taste and whim. Among these versions is the one by Prout, published by Novello and Co. 1902.

The Coopersmith edition, published by Carl Fischer in 1947, is considered the most complete and authoritative version available today. Based upon scrupulous study of all known sources, it contains not only the work as it is usually performed, but every known variation of the separate excerpts. In the Prout edition certain parts which are usually omitted appear in an appendix; in other editions (such as the

one by Max Spicker), the entire work appears in order but certain numbers are indicated as usually not performed. In the Coopersmith edition, however, the entire work is printed so as to indicate a complete performance, and in the appendix sixteen other versions are given of certain of the arias, recitatives and choruses.

Because the principles of eighteenth-century vocal ornamentation are in general imperfectly understood today, Coopersmith, instead of trying to solve all of these knotty problems, gives in his introduction a discussion of these problems and writes out in full two arias (*He was despised* and *I know that my Redeemer liveth*) with all the ornaments as they probably were performed in Handel's time. Also in the introduction there is a brief discussion of various problems of each particular number in the entire work.

In his study of all known source material, Coopersmith found at least fifty mistakes in all standard editions of "The Messiah." In addition, he has supplied practical and clear accompaniments in place of the overloaded and often impractical ones which many past editors have devised. Although the differences between the Coopersmith edition and the versions generally heard may not be apparent to most listeners, they are of great importance to thorough musicians, and anyone who wants to make a careful study of this great masterpiece should be acquainted with this relatively new edition.

Before the appearance of the Coopersmith edition, the versions most widely

used were probably those by Spicker, Prout, Vincent Novello and W. T. Best.

R. M.

CONTRA, COUNTER, AND CONTREDANCE

Please explain the meaning of the word "contra" and especially what its significance is in the "Contra Dance" which appears in the September (1953) issue of your magazine.

D. H.

The Latin word *contra* means literally "against," and from it is derived the adjective and prefix *counter*. The first use of the original Latin word so far as music was concerned occurred in the expression *punctus contra punctum*, which means "point against point." The term was applied to the earliest musical notation in which the characters were called "neumes," these in turn deriving from certain accent marks used in Greek poetry.

Originally, all music was unison melody, that is, it had only one part or voice. But from about the eight century on various musicians in different countries experimented with adding another part or several different parts to the original. This original melody was then called *cantus firmus*, and because the added part in neume notation looked like a line of dots or points, it came to be called the "counterpoint"—from *punctus contra punctum*. Still later the word counterpoint came to be applied to the style of musical composition in which several (or many) melodies are woven together to produce the musical texture. Such a style is also referred to as *polyphonic* (meaning many voices) as contrasted with monophonic.

Still later, the prefix *contra* was often applied to an instrument which sounded an octave lower, as in contrabass, contra bassoon, contra-bass clarinet, etc. It was also used to designate the alto part sung in a male choir by a man, as in counter-tenor.

The prefix *contra* (or in French, *contre*) as used in contradance (in German, *contratanz*) has an entirely different significance, referring to the position of the dancers as they face each other in various forms of what is called in England "country dance." The term came to be applied to the music for such a dance, and as in the case of the waltz, composers often wrote contredances which were not intended for dancing at all but which were thought of as a sort of musical form.

K. G.

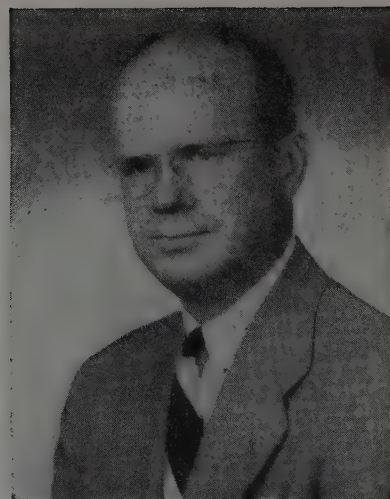
ABOUT STACCATO SIGNS

I am puzzled by the various staccato signs in piano music. Will you explain them to me? E. G. C.

The word staccato (*Continued on Page 49*)

Great Opportunities

*To a young man seeking
a career in a field not over crowded,
the organ offers much—either as a
player or technician.*



by ALEXANDER McCURDY

PESSIMISTS often lament that opportunities are becoming fewer and fewer as the years go by. This may be true in some fields, but it does not hold good for organists. There are almost unlimited opportunities for good organists these days. The supply is not nearly adequate to meet the demand.

This fact is particularly evident in the spring, traditionally the time for signing new contracts, when churches and colleges across the country are searching for qualified people to fill faculty posts and positions as organists and choirmasters.

If the services of organists are in demand, there is even greater demand for organ technicians, organ builders and experts in organ maintenance.

When one considers how many electronic organs are sold every day of the year, and recalls the gloomy predictions that these lower-priced instruments would put pipe-organ companies out of business, it is somewhat staggering to learn that organ builders are literally years behind in fulfilling their contracts.

Only the other day I was shown a contract signed by a church and a major organ builder for an instrument to cost about \$80,000. The contract called for delivery in—1957!

An average pipe organ can, of course, be built in a matter of months; but, these days, any first-rate company has so many unfilled orders on hand that a new customer must take his place at the end of the line. Few builders promise delivery in less than twelve to eighteen months.

Hence, it appears a safe prediction that the services of skilled organ-building technicians will be in demand for some time to come.

As for tuners and maintenance men, there are not many of them, and those al-

ready established are too busy to answer their telephones.

Not long ago, an organist arrived in a city where he was scheduled to play a recital. The organ on which he was to play was a relatively new instrument. It had been tuned and serviced the day before. To all appearances it was in perfect condition.

For the first hour or so of practice the instrument functioned admirably. Then one of those accidents which can happen without warning to even the best-maintained instruments occurred. One of the pedal springs gave way and second C on the pedal was useless.

The organist immediately reported this to the church's officials, suggesting that, with the recital only one day away, the local maintenance man be called in.

To his astonishment the organist learned that in this city of over 100,000 population, in which could be found three or four big four-manual installations, more than a dozen three-manual organs and a score of two-manual ones, not one specialist in organ maintenance was to be found. The tuning of the recital organ had been done by an out-of-towner, who had immediately rushed off to answer a distress call from another city.

After meeting in emergency session, church officials put through a long-distance call to the factory, describing the malfunction and inquiring whether a local non-specialist, a plumber or electrician for example, could make the repairs. The factory, being nothing if not realistic about the complexities of organ-building, replied that a plumber or electrician could indeed undertake the repair but that it might not work just right. In the end, the factory flew two men more than 500 miles to replace the broken spring and repair the

electrical contacts so that the recital could go on as scheduled.

Now why is there not one single maintenance man in this good-sized city? It is not because there is no demand for his services. On the contrary, the demand these days is greater than ever before. This was made clear by a recent article in the Wall Street Journal on the status of pipe-organ builders in America, which confirmed what many of us had observed at first hand.

In the large cities, maintenance men have all the customers they can handle without taking on new ones. Consequently a church finds it impossible to get regular maintenance unless it has had a contract with the maintenance firm for many years, renews its contract yearly and keeps up with the times as far as price is concerned.

There seems to be an upsurge of interest in pipe-organs today. This department receives many letters from young people interested in the mechanics of organ-building as well as in performance. One wonders why these young people do not associate themselves with one of the great builders for several years, then branch out on their own. In almost any city that one could name, they would find their services in demand.

For that matter, there might exist opportunities within the company itself. I can think of a number of talented men, now holding responsible positions in the organ-building industry, who began as a maintenance man's assistant, holding down keys for tuning, cleaning pipes and doing all sorts of odd jobs.

It is only fair to add the warning that there is a fascination in the work which can make it virtually an obsession. Organ-builders who are thoroughly in earnest about their work can think or talk of nothing else. I have (Continued on Page 52)

Problem of a Sliding Bow and a Bow Too Near the Bridge



by HAROLD BERKLEY

"... I have a bowing problem on which I wish you would help me. . . . I find that my bow slides towards the fingerboard when I draw it to the point. Can you suggest an exercise that would prevent this? I studied for two years, but . . . have not been able to afford lessons for the last year and a half. So your help would mean a lot to me."

A. K., Wisconsin

Before talking of exercises, let us consider what may be the cause of that sliding bow. There are two possible causes: (1) you may be drawing back your upper arm as you near the point of the bow, and (2) you may not be dropping the wrist as you go into the upper half. Either fault will cause the bow to slide. The first is the more common, but quite often they appear together.

What should happen during a Down bow? It is worth examining in detail. At the start of the stroke, when the bow is at the frog, the elbow should be at approximately the same level as the hand, so that a line drawn from the elbow through the wrist to the knuckles would be about parallel to the floor. From the frog to about the middle the stroke is made by the upper arm moving downwards and slightly backwards, the forearm, wrist and hand maintaining the same relative shape they had at the beginning. As the middle of the bow is reached, something different happens: the upper arm ceases its downward and backward motion, and the forearm takes over to continue the stroke to the point. If the bow is to move in a straight line, something else must happen, too. As the forearm begins its independent motion, the wrist must be dropped gradually, so that the angle be-

tween the bow and the forearm is narrowed. The forearm and hand naturally move in an arc, and if this movement is not compensated for by dropping the wrist, the bow must of necessity slide towards the fingerboard.

The only exercise that would be of any use is the practice of slow full-length bows in front of a mirror. Play scales, sustaining each note for four or six seconds, and watch carefully what your arm and hand are doing. Be sure the upper arm does not move back after the middle of the bow is passed, and see to it that the wrist is no higher than the frog when the point is reached. As you improve the bow stroke, gradually increase its speed until you are playing whole bows of one second duration. Then practice strokes in the upper half of the bow, working up to a speed of sixteenths at a tempo of $\text{♩} = 60$.

If you practice along these lines carefully, you should be rid of the sliding bow in a week—with consequent improvement in the quality of your tone.

How Close to the Bridge Does One Bow?

"Since I have been reading your articles in *ETUDE*—and it is several years now since I first subscribed—I have noticed that you advise people to bow close to the bridge most of the time. . . . If I bow close to the bridge I get a rasping tone, and so do my pupils. . . . I have puzzled over this for some time, but at last feel I should ask your advice. Any that you can give will be appreciated. . . ."

F. W. K., Kansas

I have never wished to give the impression that most of one's bowing should be close to the bridge. The point I have tried to convey is that for perhaps two-thirds of one's playing the bow should be slightly nearer to the bridge than to the fingerboard. Which, I think you will agree, is not the same thing as bowing close to the bridge most of the time.

Very often the bow must be drawn as near as possible to the bridge. This is the case when an intense forte tone is needed, and also when a very slowly drawn bow is indicated. The more slowly the bow moves, the nearer to the bridge it must be guided.

A few experiments will prove this beyond any reasonable doubt. Draw a mezzo-forte bow-stroke of about ten seconds duration at the end of the fingerboard; the tone will almost certainly crack, and if it doesn't it will be of poor quality. Draw a similar stroke halfway between bridge and fingerboard; it can be held firmly, but the quality tends to be flabby and uninteresting. Now draw the same slow bow near the bridge; the tone is at once firm and vibrant.

Now reverse the process and draw some rapid full-length strokes of one second duration close to the bridge. A whistling tone will be the result. But as you approach the fingerboard the tone steadily improves and becomes more brilliant. So—The Faster the Bow the Nearer the Fingerboard.

But this tends toward over-simplification. Actually, the matter of tone-shading and tone-coloring—the combining of the bow speed with a varying point of contact between bow and string, in addition to a varying pressure—is a highly complex technique that would need pages to explain in detail. In the January and March 1948 issues of *ETUDE* you will find my articles on "The Art of Expression," which I am sure you will find helpful.

I think you should spend at least ten minutes daily for a while playing full-length strokes, of eight seconds duration, very near to the bridge. If some scratches result, it does not mean that you are bowing too near; it means that your hand is not controlling the bow pressure sensitively enough. So persevere, and adjust the pressure until the quality improves. This will come quickly. Then draw strokes of six seconds and, later, four seconds. It is impossible to draw really fast strokes near the bridge, but the faster you can draw them, the more brilliant your tone will be.

When you can draw a two-second stroke near the bridge with a good tone, you should work on the increase and decrease of bow pressure. Use strokes of varying speeds and more or less pressure, and pay careful attention to the varieties of color and shading that result.

As you begin to feel good results, and to understand the necessary technical means, you will certainly want to pass this on to your pupils. They will be elated by the new horizons that open up to them. THE END



(L. to R.) William Kincaid, flutist; Anthony Gigliotti, clarinetist; Mason Jones, French horn; Sol Schoenbach, bassoonist; and John de Lancie, oboist.

The Philadelphia Wood-Wind Quintet

The intriguing story of an organization which has had a most successful history in the few short years of its existence.

by Rose Heylbut

THOUGH not yet five years old, the Philadelphia Wood-Wind Quintet ranks among the world's foremost ensemble groups, and stands as vivid proof that enterprise and know-how can still create opportunities in the crowded concert field. The organization consists of five distinguished wood-wind players, all members of the Philadelphia Orchestra.

William Kincaid, flutist, played with the New York Symphony Orchestra and the New York Chamber Music Society (in addition to recitals) before joining the Philadelphia Orchestra where he has played as soloist in more than 135 concerts. John de Lancie, oboist and pupil of Marcel Tabuteau, played with the Pittsburgh Symphony. Anthony Gigliotti, clarinetist, played with the orchestra of the Ballet Russe de Monte Carlo and the Little Orchestra Society. Mason Jones, French horn, began with the Philadelphia Orchestra, served four years with the Marine Band in Washington, and returned to the Philadelphia Orchestra in 1946. Sol Schoenbach, bassoonist, played as staff member of the Columbia Broadcasting Symphony Orchestra while he was working for his B.A. degree at New York University, and joined the Philadelphia Orchestra in 1937. For his service to the Orchestra in helping to or-

ganize the Pension Foundation, he was awarded the C. Hartman Kuhn Award. Mr. Schoenbach spent two years in the Army Service Forces Band and returned to his Philadelphia post in 1946. All five artists are instructors at the Curtis Institute.

The Quintet owes its existence to Philadelphia's Tri-County Music Series, a project sponsored by two sisters, Mrs. Evans and Miss Winsor, for the purpose of bringing first-class concerts to communities which, although not able to support the series entirely unaided, nevertheless do make substantial contributions toward the cost of the programs. Mrs. Evans and Miss Winsor are especially interested in the furtherance of chamber music and, in 1950, suddenly discovered that their series had never had a wood-wind ensemble and that something must be done about it. What was done was to communicate with Messrs. Kincaid, de Lancie, Gigliotti, Jones and Schoenbach, who agreed to play a concert chiefly because they thought they would enjoy the experience. They enjoyed it hugely and were agreeably startled by the number of offers they received to play more concerts. Thus the Philadelphia Wood-Wind Quintet came into being.

In the scant five years of its existence, the group has made close to a hundred ap-

pearances, to enthusiastic acclaim. It has twice been invited to perform in the Library of Congress series. In 1954, it was sent by the State Department to play in Iceland, where it had to repeat its first concert in order to accommodate all who wished to hear it.

The spokesman for the group is bassoonist Sol Schoenbach. And speaking from his dual experience as performer and instructor, Mr. Schoenbach tells you that playing with an all-wood-wind ensemble provides training which cannot be exactly duplicated in solo or in orchestral work.

"A wood-wind ensemble develops awareness of balance and of tonal color," Mr. Schoenbach states. "We feel that, of all possible combinations, a quintet offers the best scope for variety. At it stands, it brings out the individualities of flute, double reeds, and clarinet, with the French horn serving as catalyst for all. When need arises, it can be split up into trio and quartet combinations without losing the distinctly ensemble advantages of groups accustomed to playing together. And by adding a bass-clarinet, a colorful sextet results.

"Wood-wind players need to collaborate with others of their own over-all group, thus learning to color tone, to subdue, or enhance it, in (Continued on Page 46)

Dance of the Snow Fairies

BERENICE BENSON BENTLEY

Gaily; lightly

PIANO

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a *slightly retarding* instruction. The third system starts with a mezzo-piano (*mp*) dynamic and includes an *in time* instruction. The fourth system ends with a pianissimo (*pp*) *very lightly* instruction. The fifth system includes a *no retarding* instruction and ends with a pianissimo (*pp*) instruction. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings.

Finale

from "Sonata in C"

Grade 3½

JOSEPH HAYDN

Allegro. (♩ = 63)

PIANO

P.S.
I. 3

The musical score is written for piano and consists of six systems of music. Each system contains a treble and a bass staff. The key signature is one sharp (F#). The time signature is 3/4. The tempo is marked 'Allegro.' with a quarter note equal to 63 beats per minute. The score includes various musical notations such as dynamics (p, f, mf, cresc.), articulation (accents), and fingerings (numbers 1-5). The piece concludes with a final cadence in the bass staff.

from "Sonatas for the Pianoforte" by Joseph Haydn [Presser Collection 181]

This page contains six systems of musical notation for a piano etude. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is B-flat major (two flats). The time signature is 4/4.

The systems are as follows:

- System 1:** Features a melody in the treble staff with a forte (*f*) dynamic. The bass staff provides harmonic support. A first ending (1.) and second ending (2.) are marked.
- System 2:** The treble staff has a melody with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The bass staff has a melody with a forte (*f*) dynamic. A first ending (1.) and second ending (2.) are marked.
- System 3:** The treble staff has a melody with a forte (*f*) dynamic. The bass staff has a melody with a piano (*p*) dynamic. A first ending (1.) and second ending (2.) are marked.
- System 4:** The treble staff has a melody with a forte (*f*) dynamic. The bass staff has a melody with a piano (*p*) dynamic. A first ending (1.) and second ending (2.) are marked.
- System 5:** The treble staff has a melody with a forte (*f*) dynamic. The bass staff has a melody with a piano (*p*) dynamic. A first ending (1.) and second ending (2.) are marked.
- System 6:** The treble staff has a melody with a forte (*f*) dynamic. The bass staff has a melody with a piano (*p*) dynamic. A first ending (1.) and second ending (2.) are marked.

The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above the notes. The page is numbered 29 in the bottom right corner.

Preludio VIII

Grade 5

JOHANN SEBASTIAN BACH

Lento moderato M.M. $\text{♩} = 100$

PIANO:

pp dolce *cresc.*

f

p *f*

dim. *p*

p *cresc.* *f* *sf*

sf *sf* *p* *cresc.*

from "The Well-Tempered Clavichord" by Johann Sebastian Bach [410-00259]

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (2, 3, 4, 5). Bass staff features a rhythmic accompaniment with slurs and fingerings (4, 2, 1, 3, 5). A dynamic marking *f* is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (3, 2, 1, 2, 1, 2, 1, 5, 4). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 5). Dynamic markings *fz* are present in both staves.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (4, 5, 3, 2, 1, 4, 3, 2, 1). Bass staff features a rhythmic accompaniment with slurs and fingerings (2, 3, 2, 1, 3, 2, 1). Dynamic markings *sf* and *fp dolce* are present.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (2, 3, 2, 1, 3, 2, 1). Bass staff features a rhythmic accompaniment with slurs and fingerings (2, 3, 2, 1, 3, 2, 1). Dynamic markings *cresc.* and *sf* are present.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (4, 2, 1, 2, 3, 1, 2, 3, 4, 5, 4, 1, 5). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4, 5). Dynamic markings *f*, *dim.*, and *p* are present.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (2, 1, 5, 1). Bass staff features a rhythmic accompaniment with slurs and fingerings (1, 2, 1, 3, 5). Dynamic markings *dim.*, *pp*, and *rall.* are present.

Conchita

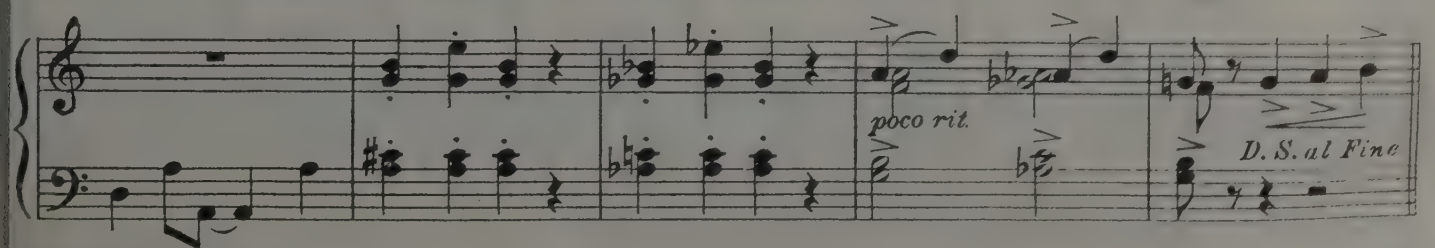
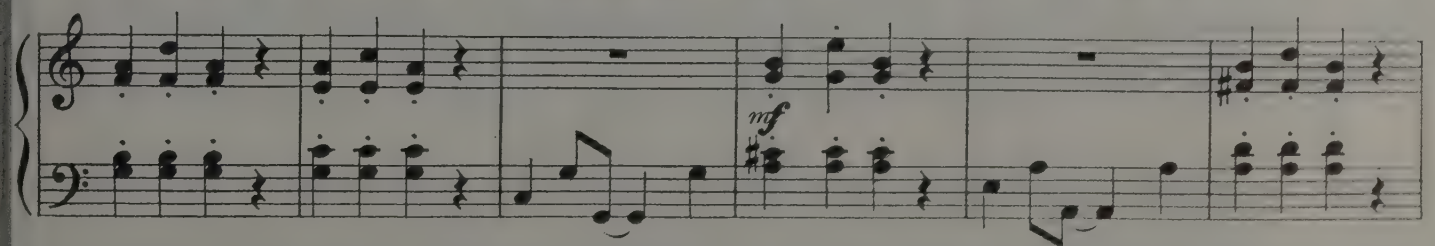
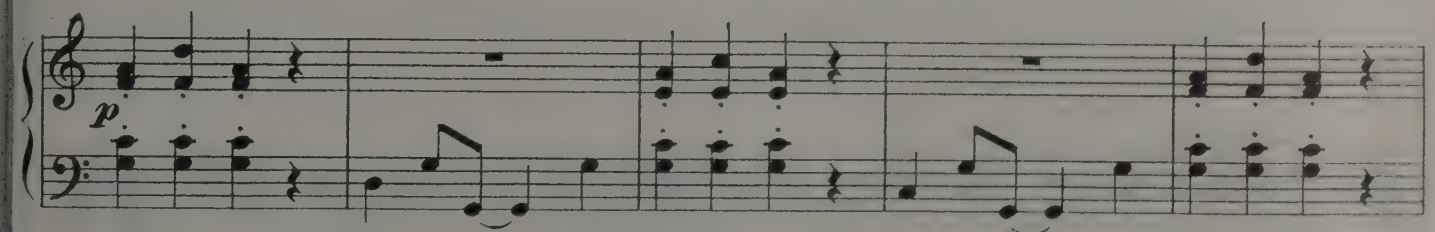
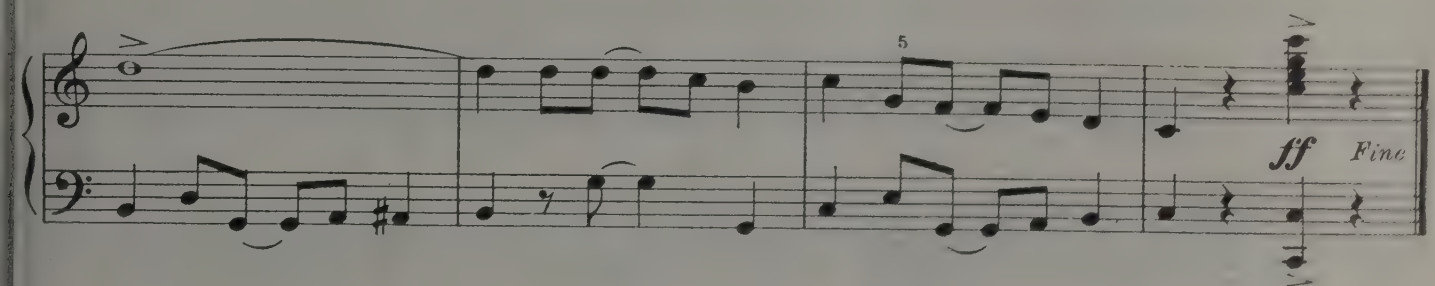
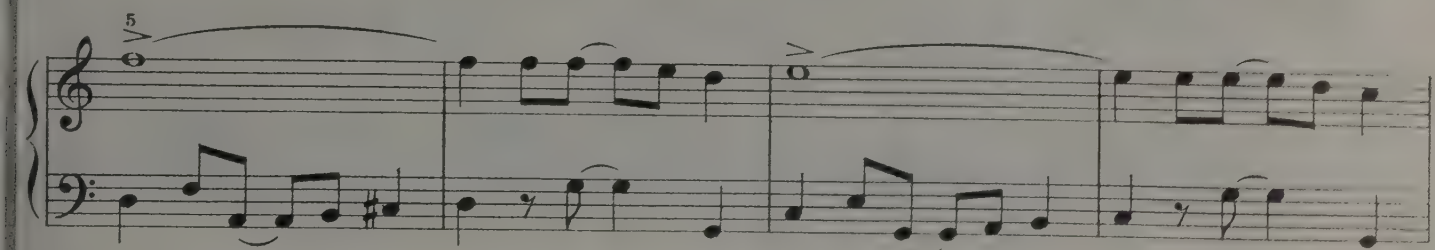
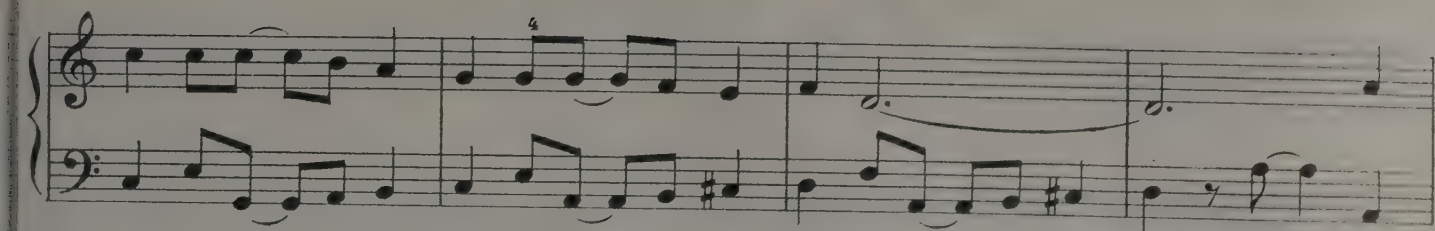
BERNARD WHITEFIELD & LOU SINGER

Moderato

PIANO

The musical score for "Conchita" is written for piano. It consists of six systems of music. The first system is marked "PIANO" and "mf". The second system is marked "f (with firm tone)". The third system has a "4" above the first measure. The fourth system has a "4" above the first measure. The fifth system has a "4" above the first measure. The sixth system has a "4" above the first measure. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

from "Easy Mambo for piano" by Bernard Whitefield & Lou Singer [410-41053]
Copyright 1955 by Theodore Presser Co.



Mambo Fantasy

Grade 4

BERNARD WHITEFIELD & LOU SINGER

Moderato

PIANO

The musical score is written for piano and consists of four systems of music. The first system is marked 'Moderato' and 'pp' (pianissimo). The second system is marked 'p' (piano). The third system is marked 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The fourth system is marked 'poco a poco' and 'dim.' (diminuendo). The score is written in 4/4 time and features a variety of musical notations including eighth notes, quarter notes, and chords.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system concludes with a *poco* marking. Slurs connect notes across measures in both staves.

Second system of musical notation. Treble and bass staves. Treble staff includes dynamics *a*, *poco*, *cresc.*, *sfz*, and *pp*. The system concludes with a fermata over a note in the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff features chords and moving lines. Bass staff features a rhythmic pattern of eighth and sixteenth notes. A piano (*p*) dynamic is marked in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff features chords. Bass staff features a rhythmic pattern. A *cresc.* (crescendo) marking is present in the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The system concludes with a double bar line. Bass staff features a rhythmic pattern.

Italian Serenade

"Arrivederci!"

Words and music by
ANICE TERHUNE

Moderato *mp dolce*

VOICE

Be - neath your win - dow I've lin - ger'd long! Up to your

PIANO *p molto legato*

case - ment I've sent my song! *mf* Lean down, Be - lov - ed, *mp* for I must

go! *dim.* *p* "Ar - ri - ve - der ci," we whis - per low. *mf* Lean down, Be -

lov - ed, for I must go! *p* "Ar - ri - ve - der ci," we whis - per *p*

pritt. *pritt.*

a tempo **Tempo I** *mp*

low. *L.H. over R.H.* The light grows dim, from — the wan - ing

a tempo *p* *mf*

moon; My shal - lop dreams on — the dark la - goon. Good night, Be -

cresc. *mf*

mp *dim.* *p*

lov - ed, for I must go! "Ar - ri - ve - der - ci," we whis - per

mp *dim.* *p*

mf *mp* *dim.*

low. Good night, Be - lov - ed, for I must go! "Ar - ri - ve -

cresc. *mf* *mp* *dim.*

p rit. *pp a tempo* *rit.*

der - ci," we whis - per low. *L.H. over R.H.*

a tempo *p* *sempre pp* *rit.*

When I Am Laid in Earth

(Air from "Dido and Aeneas")

HENRY PURCELL
Edited by Gregory Castleton

Larghetto

TRUMPET

PIANO

pp

p

pp

From "12 Program Solos for Trumpet with Piano Accomp." selected by Walter Eckard (414 - 41003)

Copyright 1955 by Theodore Presser Co.

First system of musical notation. The top staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bottom staff (bass clef) begins with a whole rest, followed by a half note F3, a quarter note G3, and a half note A3. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

Second system of musical notation. The top staff continues with a half note C5, a quarter note D5, and a half note E5. The bottom staff continues with a half note B2, a quarter note C3, and a half note D3. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Third system of musical notation. The top staff begins with a half note F4, a quarter note G4, and a half note A4. The bottom staff begins with a half note E3, a quarter note F3, and a half note G3. Dynamics include *p* (piano), *pp* (pianissimo), *dim.* (diminuendo), *cresc.* (crescendo), and *f* (forte).

Fourth system of musical notation. The top staff is empty. The bottom staff continues with a half note D3, a quarter note E3, and a half note F3. Dynamics include *dim. poco a poco* (diminuendo poco a poco) and *pp* (pianissimo).

Elfin Dance*

Grade 2

BERENICE BENSON BENTLEY

Rather fast

PIANO

mp
Very lightly

Without pedal

R.H.
mf
freely

L.H.

R.H.
no retarding
R.H.

L.H.

Grade 1½

I Love Little Pussy*

Quietly; gently

Nursery Rhyme

PIANO

mf

1. I love lit - tle pus - sy, Her coat is so warm; And if I don't hurt her, She'll do me no harm. (Go to sleep, pus-sy cat, Here in my arms.)

a little slower

mp

p

2. I'll sit by the fire
And give her some food,
And pussy will love me
Because I am good.

*from "Happy Times" by Berenice Benson Bentley [430-41018]

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ETUDE - JULY 1955

One Misty, Moisty Morning

Nursery Rhyme

In moderate time

PIANO

One mis - ty, mois - ty morn - ing, When cloud - y was the

mf legato

weath - er, I chanc'd up - on an old man, Dress'd all in

leath - er; He be - gan to com - pli - ment, And I be - gan to

grin; How-do-you do! How-do-you do! How-do-you do a - gin!

*from "Happy Times" by Berenice Benson Bentley [430-41018]

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Snow Time

Moderato (♩ = ca. 80)
sva ad lib.

WILLIAM SCHER

PIANO

mp

3 3 5 1 3 5 3 1 3 5

5 5 5 3 2 4 4 5 5

1 1 1 1 1 1 1 1 1 1

5 1 2 3 5 1 2 3 4 5

1 3 5 2 1 1 1 1 1 1

1 3 5 1 4 3 1 2

1 2 2 1 2 1 2 1 2 1

1 4 3 5 2 5 3 4 2

3 4 5 4 3 2 1 2 3 4

1 3 3 5 2

poco rit. D.C. al Fine

1 2 3 4 1 2 3 4 1 2 3 4 5

a tempo

is - n't worth all the both-er, we fear, Pos-si-bly Eve had the prop-er i - dea, It

a tempo

p

a tempo

is - n't worth all the both-er, we fear, - Pos-si-bly Eve had the prop-er i - dea, -

mf 3

Pos-si-bly, pos-si-bly, pos-si-bly

mf

Eve, -

Pos-si-bly Eve had the prop-er i - dea, -

mf 8

p subito

The Fashions Change

For Three-Part Treble Voices (SSA)

with Piano Accom

W. Storrs Lee

Voice Ranges

SOPRANO I

SOPRANO II

ALTO

Allegretto (♩ = 108)

Allegretto (♩ = 108)

PIANO

mf

The fash-ions change and styles re-treat, But we don't change ver-y

mf

rit. p a tempo

much. No rad-i-cal change in shape or mo-tion. Though men some-times have a

rit. p a tempo

a tempo

rit e dim. p

20-10-1968

6
7
8
9
10
11
12
13
14

TOWARD GREATER PIANO PLEASURES

(Continued from Page 9)

or the rhythm, let it be clapped out. First the pupil can clap it, to make its acquaintance; then, as the pupil begins playing, the teacher can clap it, to hold things to mark. Without rhythmic accuracy, music loses spice; it sounds awful, everyone who has to listen to unrhythmic practicing gets bored, and music loses prestige as the family friend it should be.

As a basis for progress in rhythm, note values, melody, and fingering, I suggest the five finger exercise. It contains the germ of all things to come. And it can be made interesting. In its time-honored, unadorned form of five up and then five down again, it stands as the first experience of continuous playing. Not just one note but five of them, bound together by direction, by rhythmic variations, by kinds and methods of touch (*legato*, etc.). And after that, see what enormously interesting changes can be wrought through judiciously varied use of those five notes. Play 1-3-5-5/-5-5-3-3 in unmarked exercise rhythm and you have the beginning of arpeggio work and chord structure. Play those same notes with a marked waltz rhythm and lo! out of the exercise springs the *Blue Danube Waltz*. You have only to add the response of 1-3-5/-5-5-4-4, and the pupil is off on his way into melody patterns. And all out of the five finger exercise. Again, in my method for beginners, I suggest that the pupil plays the simple five finger exercise in the upper treble, while the teacher fills in a Secondo part of chords and transitions in waltz time. No one could possibly lose interest when each new tackling of that same, age-old five finger exercise yields him the key to some new rhythmic or melodic discovery.

Rhythmic Discoveries

As a further means of providing interest through discovery and self-doing, it is a pleasant thing to point out how many well-known pieces are based entirely on scales and arpeggios. Play the C-major scale as a scale, and you have a scale. Play it in fixed rhythm, and you have *The First Noël*—mi, re, do, re, mi, fa, sol, etc. Now, use the same notes—still the C-major scale—giving them a different rhythm and an opposite direction, and you have *Joy to The World*. The *Noël* carol has three-fourth rhythm, starts in the middle, and goes up; the *Joy* carol has four-fourth rhythm, starts at the top, and goes down. Already the little pupil is finding things out! Next, show him how *Three Blind Mice* starts in the middle, takes no fixed direction, and simply plays about with that same C-major scale.

Joy to The World is also good for little ones to use as a start in continuous fingering. Using only the fingers (not the thumb), let the right hand play C, B, A, G, and then let the left hand come along, in smooth continuity, with F, E, D, and C. Added to scales values is tune value, and interest mounts. Most of the well-known church bells play nothing but scales. I realize that such peals are less common here but I grew up with them in my native Wales, and they added much to my feeling for scales. One thing I noticed early, and which has been a source of interest to me ever since, is that most bells miss a beat! The right way for them to play, according to strict rhythmic accuracy, would be C, E, D, in quarter-notes, and G as a whole note. What one hears in most bells is C, D, E and G, with two beats each, followed by C, E, D and C, again with two beats each. Even Big Ben does this!

Chord study yields equally rich

interest material! We have seen how *The Blue Danube* comes lilting out of the first triad. Change the rhythm and you get *Daisy, Daisy*, from that old favorite, *A Bicycle Built for Two*. The familiar and well-loved bugle calls are nothing but varied arpeggios. Even the fanfare which marks the start of the sports news on radio and television is a variety of arpeggio. And having discovered these delightful uses for the broken chord form, the pupil is on his way to making acquaintance with the masters. The beginning of the *Appassionata* Sonata, of Beethoven, is an up-and-down of arpeggios in rhythm. It is dramatic and grand, and typically Beethoven in structure—and contains exactly the same notes as *Daisy, Daisy*! The beginning of the *Eroica* Symphony uses the same tones in still different rhythm.

The same method of search-and-discovery can be applied to all interval study, and with the most enter-

taining results. Take the old "pop" song entitled *School Days*: it begins with the intervals 1-5, 1-6, etc. Following this along, you find that the word *days* always takes the low note, while the higher note (on the word *school*) follows a melodic pattern that goes down, approximating *Three Blind Mice*. Once you start looking about for interesting interval patterns you have a hobby that will well fill your time with the most delightful self-made fun! I spend hours at it, myself. And my wife enjoys it as much as I do. Music is, indeed, a dear and welcome member of our family.

The solution to the piano problem is, to my mind, simple enough: make music interesting and the pupil will stay willingly at the piano. You can do this by exploration and association—but chiefly by making music a means of family participation in the closest warmth of home life.

THE END

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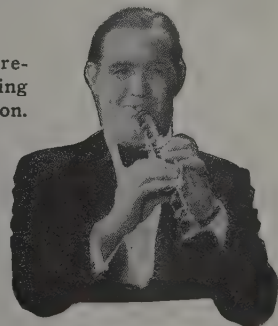
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THE PHILADELPHIA WOOD-WIND QUINTET

(Continued from Page 26)

relation to other instruments. Instruction improves when players learn each other's instrumental problems and become alert to adjusting to them. For example, a note on an instrument may be flat because of the mechanics of instrument manufacture; and once the rest of the ensemble knows this and compensates for it by favoring that note as it becomes necessary, two things result: the note seems to sound less flat; and the ears and the alertness of the others grow accustomed to extra keenness. The same problem occurs in the orchestra, of course, but here the field is larger, the responsibility is the conductor's, and the players wait for his instructions. In the smaller ensemble unit, each player bears the responsibility for the work of the group. And it is this, precisely, which makes an ensemble group come to life.

"Take the matter of choosing material. A wealth of it exists, for wood-wind ensembles used to be much in vogue. In Beethoven's time the tonal individualities of these instruments made them very popular. Anton Reicha, who played flute with Beethoven, wrote twenty-four wood-wind quintets. With the subsequent development of the orchestra, wood winds as such declined; but the last ten years or so have brought a gratifying renaissance of interest. So then, there is a vast amount of wood-wind material, and it must be evaluated by each one of the group. We work from the full score, testing the over-all significance of the music even more than our own parts; and this is the responsibility of all. We analyze the works and discuss them; in case of any real disparity of opinion, we give the work a trial run-through and discuss it at greater length.

"We rehearse once a week, on Sunday mornings, at Mr. Kincaid's home. We come together knowing the music in its general significance though without details, and well aware that our work must concern itself with overall problems—such as the blending of sounds; letting the principal voice come through unhampered; rhythm; and, most important of all, perhaps, knowing each other's instruments and parts as well as our own. These problems are solved partly through constant practice (as a group), and partly through analysis and discussion (again, as a group). We still play works that we first took up five years ago when we began, and find that the time and thought expended on them tend to smooth out difficulties. The great danger for all orchestral musicians, I think, is to become so absorbed in their own instruments,

their own parts, their own problems, that they lose sight of music! Work of this kind to a great extent obviates that risk.

"As to the actual work at rehearsals, there is no leader. To start a piece, the one who leads off with the principal voice will be watched and he may give a preparatory nod. Otherwise, the flute generally gives some indication of starting and stopping, partly because it generally has the upper line, and partly because it resembles a baton in its horizontal position. We spend much time in most careful tuning up, working with our ears every bit as much as with fingers and breath, because of the need for good, balanced quality. This is of utmost importance; for often, what may sound like a slip in pitch is actually a slight deviation in the balance of quality. It is possible to be quite in tune and still sound slightly sharp or flat because of such an imbalance. And, naturally, we make a careful study of all the composer's indications, often branching out into lively discussions as to how loud is *forte* and how fast is *allegretto*.

"At first, we experimented a bit as to the arrangement of the five instruments, and have now decided that the best position is for the flute to sit opposite the oboe and the bassoon opposite the clarinet, with the French horn facing the audience. In this position, we can watch each other's indications-by-signal and also each other's fingers, which latter is important, especially in rapid passages where swift successions of notes must be played by all with utmost precision.

"In wood-wind playing, there are many types of vibrato. One of the distinct advantages of ensemble playing is that these various types become unified. This, of course, vastly improves tone. The crux of the vibrato question in group playing is that it be uniform, sounding always like one perfectly blended sound and not like a series of isolated aberrations, with each player taking his own way.

"The big problem, perhaps, is that of wind, or breath. We like to think of ourselves less as an instrumental group than as a small company of singers—a five-part madrigal society, perhaps! In wood-wind playing, it is a common thing for the instrumentalists to get so involved with techniques that they lose sight of the lyric effect those techniques must release. The best cure for this is to pay strict attention to breath and breathing, and to practice it exactly as the singer does. The wood-wind player's breath must be deeply inhaled; strongly supported

by the diaphragm; and let out according to the needs of the phrase, no more and no less. The greatest overall problem among young students, perhaps, is the taking of too big a breath, and then being caught with it. While the good breath must be deeply inhaled, it should also be estimated in advance, according to the needs of the phrase.

"So much for practical aspects. One of the happiest results of our combined playing is the impetus it has given—and, we hope, will continue to give—to wood-wind literature. An enormous amount of music already exists, both for the individual instruments and for ensemble combinations, and when a number of players get into the habit of working together, they naturally find themselves in the position of digging into this literature to a far greater (and far deeper!) extent than would be likely to result from lesson-practice alone. And the more one digs and learns, the more he gets into the habit of digging and learning. Also, the growing amount of wood-wind recording currently coming to light, both here and abroad, helps mold sound ideas about thinking and playing. While it is a dangerous practice deliberately to copy the tones, colors, effects of other players, it is enormously interesting

to hear what is being done by them, and to match one's own abilities against it.

"And best of all, perhaps, the existence of interested playing groups is one of the most potent factors in stimulating the composition of new works. On the symphonic level, practical production costs make it nearly impossible for a young composer actually to hear his own works. The problem becomes much less difficult when our young composer can take his ideas to a smaller group. Not a week passes but what we receive some new work to consider. And other wood-wind groups springing up all over the country have the same experience. And this is one of the happiest results that can occur! On occasion, we have even commissioned new works, in the firm belief that the more playing being done and the more works being written, the more fluent will become our habits of musical self-correction and thus, in time, the richer our musical life. We of the Philadelphia Wood-Wind Quintet have certainly had only good results from our playing together, and we believe that the more wood-wind groups there are all over the land, the better for all of us."

THE END

WHAT DO YOU WANT FROM PIANO LESSONS?

(Continued from Page 12)

(example, *Frere Jacques*), and many more by using *two*. Every music lover, adult or child, will be fascinated by playing some of our folk melodies and making his own accompaniments from the basic chords. Acquaintance with chords helps one to read music quicker. Furthermore, what is music but a breaking down of basic chords into structures of figuration.

Now let us go back to the question why Mary wanted to stop her lessons. Was it because Betty her best friend stopped? Or was it because Mary thought ballet lessons would be more fun and mean less work? We don't know; but the chances are likely that Mary was suddenly confronted with material too difficult for her and that her practice periods had become more irksome, with no sense of real accomplishment. She may have been able to read notes after a fashion but with no sense of *relationship* to chords and musical structure in *general* and as a *whole*. Preparing for one recital after another often becomes a bore even though parents like to see Mary play ambitious pieces. If more stress had been laid upon

Mary's steady progress in music reading she would have had more genuine fun at the keyboard. Moreover, as time went on she would have had the opportunity to play for scout programs or for assemblies at school or to play the hymns at Sunday School. These tasks may not be as glamorous as playing solos, but there is a more lasting quality in being able to read music at sight with facility than in being able to play a group of memorized pieces.

We couldn't expect anyone to develop a taste and love for literature if he could read the language only in a slow and halting manner. If we will give more attention to music reading I believe there will be fewer mortalities among pupils. We shall also have adults who will not look back upon their childhood experiences in music as "something fleeting which didn't take," but will be able to play in ensembles with their own children and share the joy of music together.

Let's remember always that music is here for us to enjoy and to give us inspiration.

THE END



Maestro Ormandy and William Warfield, noted Negro baritone, with several orchestra members about to board their plane.



Mrs. Ormandy, wife of the famous conductor, christens their plane "The Ormandy Special."

Musical Ambassadors at Large

Eugene Ormandy conducts the World Famous Philadelphia Orchestra on an epoch-making tour of European musical centers.
by Gordon McCracken

THE PHILADELPHIA ORCHESTRA during the past month has made a tour of Europe which has probably set a new high in artistic and cultural accomplishment. It was the first European tour ever undertaken by a major American symphony orchestra.

Part of a growing movement to acquaint people overseas with American culture and art, the tour was under the sponsorship of the International Exchange Program of the American National Theatre and Academy and the United States Information Agency. It was made possible with funds contributed by both organizations and from private sources in the city of brotherly love.

Eugene Ormandy, music director and conductor, led the 102 musicians in 28 concerts in 35 days in 12 Continental countries. William Warfield, baritone and the only American soloist to accompany the Orchestra, was the featured artist in seven of these programs. The pianist, Alexander Brailowsky, also appeared with the Orchestra.

The leave-taking of the Orchestra party from the International Airport in Philadelphia on May 15, was a gala occasion. Three planes formed

the symphonic air squadron—a Sky-master cargoliner, appropriately named "The Music Box," carried the heavily insured and specially packed instruments. A Constellation named "The Ormandy Special" carried 58 passengers, and a DC-6, "The Philadelphia," flew 69 others.

Mrs. Ormandy and the wives of thirteen Orchestra members also made the trip, and other members of the party included: Donald L. Engle, manager of the Orchestra; Joseph H. Santarlasci, assistant manager; a secretary, librarian, photographer and a stage crew of five.

With a brief stopoff at Shannon Airport, Eire, the planes flew direct to Brussels where the Philadelphia Orchestra made its Continental debut, Tuesday evening, May 17, to a wildly cheering audience. Joining in the demonstration was the Queen Mother Elizabeth who stood while applauding the musicians. The following night they appeared in Amsterdam, Holland, and on May 19 gave the first of the three "Salute to France" programs at the Paris Opera House. Mr. Ormandy carried greetings and a colored engraving of Independence Hall sent by Mayor Joseph S. Clark, Jr., of Philadelphia,

to the mayors of eighteen European cities in which the Orchestra was heard.

A special feature of the trip for the musicians was a new wardrobe-type trunk, each one shared by four men, with each trunk providing drawer space as well as room to hang clothes. Members of the Orchestra were allowed 44 pounds of baggage each for the entire tour, excluding instruments. Three new instrument chests carried the brasses and wood winds, and three trunks, holding sixteen violas and violins each, took care of the string choirs. Separate trunks were required for each of the nine cellos and nine basses, as well as the harps and the percussion instruments. Another eight trunks were needed to carry the scores of the half hundred compositions in the Orchestra's European repertoire.

Months of planning went into the tour with the newly-elected manager Donald Engle working in close cooperation with Robert C. Schnitzer, general manager of ANTA. Anatole Heller, concert impresario who handled the European tours of "Porgy and Bess" and the Ballet Theatre, acted as European representative.

Conductor Eugene Ormandy scheduled at least one American composition in every one of the 18 cities where the Orchestra played a concert.

The European tour represents a new attitude on the part of this country's State Department. It has lately become recognized that a nation's creators and artists can become powerful ambassadors of good will, and that a country's fine arts can demonstrate its ideals and spiritual strength, and that there are allies to be made and respect to be won by these means.

The American works played on the tour included: Bloch's Concerto Grosso No. 2 for String Orchestra, Samuel Barber's Second Essay for Orchestra, Dello Joio's "Epigraph," Howard Hanson's Sinfonia Sacra (Symphony No. V), the late Harl McDonald's "Santa Fe Trail," Virgil Thompson's "Louisiana Story," and Richard Yardumian's "Armenian Suite."

Works of European composers dominated the widely varied programs given. These included Bach, Bartók, Beethoven, Berlioz, Brahms, Couperin, Debussy, Franck, Hindemith.

(Continued on Page 58)

STAGING: PART FOUR

(Continued from Page 17)

strolling casually into camp and proceeded to play for the assembled crowd now disposed about the campfire. This number served as a point from which to build upward toward a climax for the final number.

The following musical numbers were used:

Gypsy Life	Schumann
The Stars in Heaven	Rheinberger
The Gypsy Trail	Galloway
Chorus	

The Gypsy Prince	Severn
Violin Quartette	

Sea Fever	Hadley
The Gypsy Dance	Folksong
Gypsy Wind	Woller
Chorus	

The following year at the same school a similar format was employed:

Part One

"The Spring of the Year"

Come, Gentle Spring ("The Seasons")	Haydn
Mayday Carol	arr. Taylor
Chorus	

Imp of Dreams	Weidig
Girls' Double Quartette	

A Brown Bird Singing	Wood
Soloist	

All in the April Evening	Robertson
Chorus	

In the Wood	Staeb
Two-piano duo	

Spring is a Lady	Strickland
Soloist	

Spring Chorus ("The Bartered Bride")	Smetana
Chorus	

Part Two

One-act Play

Part Three

"In a Japanese Garden"

The stage setting is more or less automatically suggested by the title. Lattice-work was employed to suggest a garden house and Japanese lanterns were suspended from the light rails in profusion. This group was performed by girls only, dressed in Japanese kimono with wide and colorful sashes and with crepe paper chrysanthemum pom-poms as head-dresses. For the first two numbers in this group the stage was blacked out and light thrown on figures in a shadow box above the stage center. For the third number, full stage lighting was employed with three singers entering from the wings and pantomiming the action as the chorus sang.

Japanese Love Song	Thomas
(Figures in shadow box: "The Japanese Maid"; "The Chinese Lad.")	

Three Japanese Poems	Harker
(Figures in shadow box: "The Geisha Girl"; "The Girl at the Tea House.")	

Three Little Maids from School	Sullivan
("The Mikado")	

Either of the preceding two program formats could be extended considerably; they will doubtless

suggest any number of other thematic sequences which could be employed.

The gypsy motif was employed at a large city high school in the following sequence of numbers (the second half of a full evening's program):

"Night in a Gypsy Camp"

Suahian Dance Song	
arr. Reger-Schindler	
Chorus	

1. The device of student competition for costume design discussed in the article on "Staging" in *ETUDE*, June 1955, was employed and costumes executed through joint cooperation between the PTA and the Departments of Art and Home Economics.

2. Full stage lighting was employed in an outdoor stage setting and suggested campfire with large iron kettle.

3. A comparatively simple dance step had been devised by the girls' Physical Education teacher and was executed by the greater part of the group.

Gypsy Life	Schumann
Girls' Glee Club	

1. During this number the stage movement was relaxed and groups wandered off (apparently casually) and disposed themselves informally around the campfire, one group gathered around a fortune-teller, with obviously a minimum of action (and that carefully planned) in order not to draw attention away from the singing.

2. Stage lighting was lowered slightly but not too much at this point to suggest deepening night. Hungaria's Treasure arr. French Boys' Glee Club

La Calabrese	arr. deKurylo
Solo Dancer	

1. During the preceding two items group action was gradually decreased until focus of attention was directed toward the solo dancer with the rest of the group absolutely quiet.

2. Again, stage lighting was gradually lowered to the point of lowest intensity which was reached at the beginning of the next number.

Go Ask of the High Stars	arr. Harris
Girls' Glee Club	

The Stars in Heaven	Rheinberger
Chorus	

O Lovely Night	Ronald
Tenor Soloist	

1. During the preceding three numbers stage lighting was at a minimum to suggest the dead of night.

2. A slight wave-like motion was employed during the Harris number which ceased altogether during the singing of the Rheinberger.

3. Focus of attention was directed upon the soloist in the third number with a soft spotlight directed upon

him.

4. Beginning with the following selection, action became increasingly animated up to the final number which concluded with a vigorous but reasonably simple dance step executed by the full chorus and with full stage lighting at that point.

Sea of Stars	arr. French
Girls' Glee Club	

Hungarian Dance	Haesche
Violin Soloist	

Play O Gypsy	arr. Taylor
Girls' Glee Club	

Tarantella	Folksong
Dance Ensemble from Physical	

Education Department	
Czecho-Slovakian Dance Song	arr. Kibalchich

Full Ensemble

The following program is one which was presented under the general title of "Spring Moods in Music":

Group I

Full Choir

(The men were dressed in summer formals [white tuxedo jackets and regulation black tuxedo trousers] and the girls wore dinner dresses in pastel shades. The group was placed in conventional formation with space left free at the front of the stage for the performance of the modern dance group as indicated below. Stage lighting was more or less full with some reduction of intensity in the third and fifth numbers as far as the chorus was concerned, allowing the spotlights to be brought up slightly for the dancers. In the fourth number stage lights were lowered except for a spot on the soloist.)

Lark	Aaron Copland
A garden is a lovesome thing	

Tarantella	Randall Thompson
(Dance group employed during this number)	

Hearst thou the wind ("The King's Henchman")	Deems Taylor
Baritone Solo	

Troopers' Drinking Song	Paul Hindemith
(With Dance Group)	

Group II	
Small Ensemble	

(A long table was placed stage front and center and the singers were seated back of it, facing the audience, and at the ends. Two silver candelabra were employed, one toward each end of the table, and of sufficient height that the flickering tapers were well above the heads of the singers, principally for visual comfort as far as the audience was concerned and to avoid blocking out the faces by the candles. The singers were dressed in costumes appropriate to the so-called madrigal period and the mood created was that of informal, social singing as practiced in the great houses of the day.)

From Heights of Heaven	Schein
O nata lux de lumine	Tallis

April Is in My Mistress' Face	Morley
-------------------------------	--------

The Silver Swan

Gay Little Nymph

Group III

Full Choir

(In this group the emphasis was upon the folk element. The girls wore colorful, informal, country-style, cotton dresses, with colored hair-ribbons; the boys wore denim trousers with shirts in bright colors. A few simple, stylized stage pieces were used to suggest a country setting. Lighting was full, and simple body movements were developed in line with the character and spirit of the music.)

The Erie Canal	Scott
Poor Wayfaring Stranger	Jackson-Gatwood

The Deaf Old Woman	Davis
June Is Bustin' Out All Over	

(Carousel)	Rodgers
It Might As Well Be Spring	

(State Fair)	Rodgers
It's A Grand Night for Singing	

(State Fair)	Rodgers
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It is true that schemes such as those indicated above involve considerable effort; it is also true that they provide a very special opportunity for the director who enjoys the search for beautiful literature and derives satisfaction from the application to this literature of a particular type of creative imagination.

THE END

TEACHERS! FRESHEN

UP FOR YOUR

NEW SEASON

(Continued from Page 16)

your life methods, your energy, your desire to get ahead and your ability to concentrate upon worthwhile business promoting activity. Look over your day and you are likely to find that you have been wasting a great deal of time upon matters that are sometimes very pleasant, but entirely useless as far as personal progress is concerned. You can make time for success if you really want it. If you have time to do so during the summer, try to attend one of the many stimulating "refresher" courses given by brilliant teaching specialists in various parts of the country. The writer has known of many teachers who have profited splendidly by such inspiring contacts.

Most of all, do not fail to get the requisite rest, recreation and relaxation which in a demanding and sometimes tense profession must always be a prime consideration in the life of the practical teacher. The happier and busier your summer, the more zeal and business you will be able to put into your professional work next year.

THE END

* * *

• I hold music to be the noblest language of the soul; others find in it only a pleasant combination of sounds; others, a counterpoint exercise.

—Robert Schumann

Musigram

by JOAN GRIFFIN

HORIZONTAL

1. A lively, fast and happy tempo.
4. A "musical joke," introduced by Beethoven to replace the minuet in the third (sometimes second) movement of the sonata or symphony, usually in three-four time.
8. The interval between one tone and the next above or below it.
10. The lowest female voice, the range of which generally extends between G below the treble staff to the C an octave above middle C.
11. Operatic vocal solo.
12. Tempo.
14. Important composer in the development of French opera (1683-1764). The ballets in his operas are stately and typically Baroque in style. He was also a distinguished theorist and organist.
16. Father of modern opera (1561-1633). Composer of "Dafne," the first opera ever written. In collaboration with Caccini, he wrote "Eurydice" for the wedding of Henry IV and Marie de' Medici of France in the year 1600, this date being generally recognized as the birth of opera.
18. A character, which when placed upon a staff, represents the duration and pitch of a tone (plural).
19. Italian musical term for "very," generally used to qualify an indication of speed.

2. The subdued repetition of a strain or phrase, popular during the Baroque era in both vocal and instrumental music.
3. A sign which indicates a rhythmic silence of a certain relative length.
5. The concluding section of a composition or movement.
6. Heroine of Wagner's opera "Lohengrin."
7. Old term for instrumental.
9. A composition for eight voices or instruments.
13. A slow, stately French dance in three-quarter time, often found as the third movement of the classic symphony.
14. Wagner's first opera, a tragic opera in five acts.
15. A tone of the same pitch as a given tone.
17. Beethoven's Third Symphony, literal meaning of which is heroic.
20. American composer (1884-1920) whose early death was a deep loss to American music. His orchestral version of "The White Peacock" and the poem for flute and orchestra, "The Pleasure-dome of Kubla Khan," are familiar favorites of concert audiences.
21. Used to indicate the alto or tenor part as distinguished from the bass and soprano.
22. A concluding passage, or finale, taken in increased speed to enhance the effect.
27. The lowest pitched brass wind instrument in the orchestra.
28. A musical work or composition, used by composers to designate the order in which their compositions were written or published.
29. A short romantic piece of music of pastoral or tenderly romantic character.
30. In organ parlance, a row of pipes belonging to one stop.

(Solution on Page 53)

QUESTIONS AND ANSWERS

(Continued from Page 23)

means "detached"—in other words, it is the opposite of *legato*. But there are many ways of "detaching" a note from its neighbors, and here as elsewhere there are differences of opinion. However, the consensus of opinion seems to be summed up in the following: (1) A dot over or under a note or chord indicates that the key is to be sounded and instantly released, irrespective of the value of the note; (2) a wedge-shaped dot or vertical dash over or under a note or chord means a sharper, more brilliant staccato effect; (3) a dot which is accompanied by a short horizontal mark, or which is one of a series of notes under a slur sign indicates a lingering sort of detachment rather than a sharp release of the key.

K. G.

ABOUT CONDUCTING

A short time ago a friend and I had a little argument about the time when the notes on some beat of the measure begin. I am thinking especially about conducting, in which I am very much interested as an amateur, and it seems to me that according to the diagrams in books on conducting the value of a note begins at the instant the hand begins to move, so my question is whether the voices or instruments are actually producing tone from the time the hand begins to move, or does the beat start at the point marked as the bottom of the beat. My friend argues that the tone on the first beat of a measure does not begin until the point which marks beat one is reached, and so on with the other beats. And if a player beats time with his foot (which I realize is not a good habit), where does the foot mark the beat, at the top of the movement or the bottom?

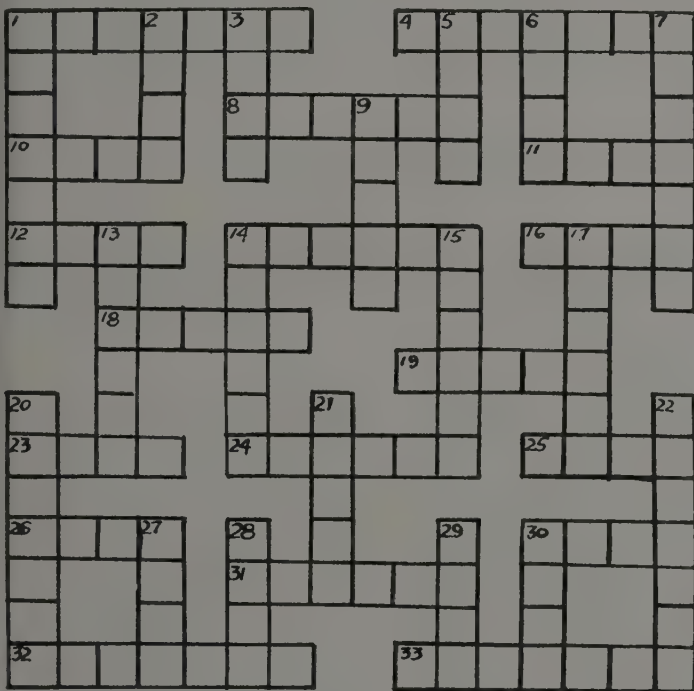
G. O. G.

The tone or chord on the first beat of a measure begins on 1, that on the second beat begins at 2, and so on. The movement that a conductor makes before or between beats is considered to be a "preliminary movement" and it serves as a signal to the players or singers that the point of the actual beat is approaching. But since most modern music is played with a certain freedom of tempo (*tempo rubato*) the preliminary movements made by the conductor are highly important because the eyes of the performers can measure the timing of these movements and thus attack the tone precisely on the beat.

The only exception to the above is in the case of unaccompanied choral groups and—in certain instances—in passages for wind instruments in orchestral music where the conductor marks the bottom of the beat as usual but allows the performers just an instant in which to "feel in" the exact point of their attack. In order to have this happen the performers must listen intently to each other, and feel the point of attack as a group. This is not done in the case of marches, dances, or other strongly rhythmic music in which the tempo must be absolutely steady (*tempo giusto*), but in a more romantic, flexible style the device often produces a beautiful effect.

As for beating time with the foot, this is done even by the best players when the rhythm seems very complicated and they need to measure the beats by means of an actual movement of their own bodies. But as a regular practice it is to be condemned, just as it would be silly to keep on using a crutch long after the break in one's leg had completely mended.

K. G.



23. A round or the name commonly given to the famous canon "Sumer is icumen in."
24. Ecclesiastical mode, used in medieval times, beginning and ending on C and using only the natural notes.
25. The music intended for an individual voice or instrument.
26. The musical character which denotes a tone is to be sounded one-half step lower than written.
30. A 5-pointed device used to rule off staves.
31. A passage of music, usually eight measures long, consisting of at least two phrases and a cadence.
32. This name is famous for being the surname of "The Father of the Waltz" (Johann, Sr.) and "The Waltz King" (Johann, Jr.) as well as Richard (no relation to the first two), whose fame lies in the field of symphonic tone poems and opera.
33. A tragic opera by the composer whose first name is Richard in No. 32 Horizontal. The plot concerns itself with the vengeance of a daughter for her father's death against both her mother and her mother's paramour.

VERTICAL

1. Moderately slow tempo. Sometimes used to name a movement.

OUTSTANDING COMPOSITIONS OF THE YEAR

(Continued from Page 21)

often unusual and quite unfamiliar pieces for students of all ages. Highly recommended.

THE CONCERTO OF THE YEAR

Just received Kabalevsky's "Youth" Concerto No. 3 (Leeds), a stunning and not too difficult (early advanced) concerto, with its orchestral accompaniment simply and well arranged for performance on a second piano. All three movements are distinctive—snappy "young" themes, not difficult passage-work; sure-fire stuff as well as very good music.

SOME SHORT PIECES OF THE YEAR

Fichandler—*Come After Me* (Presser)—certainly the year's best easy contrapuntal piece. A lovely, melodious and unforced canon, it has wide appeal (Third Year).

Martha Beck—*Drifting Sands* (Ricordi)—although this exquisite bit of impressionism was published several years ago, I have not known it until now. Any artist should be proud to play it. Wonderful soft legato for sensitive adolescents. Third year—a very lovely little piece!

Some good new "pops!" Clifford Shaw's *Third Street Rhumba* (Ditson); Stanford King's *Piano Turner's Polka* (Summy); Stanford King's easy swing arrangement of *Three Blind Mice* (Flammer); Louise Garrow's *Whistling Cowboy* (Boston Music); David Glover's *Ho-Hum Blues* (Schroeder and Gunther); Glover's *Don't Wanna Practice Blues* (Volkwein); June Weybright's *Spiritual Sit Down, Sister* (Belwin); Mark Nevin's *Swing It Slow* (Schroeder and Gunther); and three by John Schaum (Belwin), *El Relicario* (Third year), *Cuban Mambo* (Second Year), and *Mambo Boogie* (Second year).

THE LETTER OF THE YEAR

This department receives thrilling letters from all over the world—but this one, just received, is so wonderful that I cannot resist sharing it with you. I am not at liberty to disclose the sender's name—but she lives in Arkansas, a state whose beauty and vitality I have come to appreciate during the past few years.

Her reference at first concerns the final sentence of this page in the April ETUDE in which I asked, "but what on earth is a Milgrim hat?"

"The thing that shocks me," she writes, "is that a man of your knowledge does not know what a Milgrim hat is. One of the fondest memories of my life is a Milgrim hat I paid \$40 for in New York at the Milgrim Store in 1939. I am still wearing it,

and have never seen another one anything like it; it is the most becoming hat I have ever owned. Every winter I get it out and say to myself that I can't possibly wear it another winter unless I move to another city. For a few years during the 40's, I said I would wear it until the war was over—but I am still wearing it. All my friends have come to look for the appearance of 'the hat' as they call it, and have come to love it as much as I do.

"Seriously, I think you understand the musician of my type, and how many there are of us throughout the country, and you realize that through us, more than the big-name concert performers, music is kept alive and growing in our small cities; that through our love of playing we are sharing music with many and showing them the musical way of life—many who would never attend a concert at the auditorium.

"I am 48 now, and have been studying seriously and working sometimes up to six hours a day for the last eight years. At that time I had not played for at least 12 years, although I had a B.M. degree with a major in piano, but got sidetracked into being a pretty fair legal stenographer because I like to eat regularly and found it more remunerative. At the age of 40 I found myself in a beautiful home my husband built for me high on a hill—with no neighbors near—and time on my hands. Then this neglected music began to gnaw on me. So one day on impulse I picked up the 'phone and called a very fine teacher we have here, asking him if he would teach me as if I knew nothing. He said to come and we would see what he could do. It was mighty slow starting. Many times I found it difficult to find the time for practice; but one of the things he taught me was the importance of budgeting time. If music was important to me it must come first. So every morning as the 'phone would ring, I had to make up my mind whether the practice was more important or a bridge game. I have now arranged my life so that I have often full days for practice and study, and it is unbelievable what has happened to my playing. I now play things I could never play when I was young—I wasn't taught them in the first place—and wasn't taught much about how to practice or how to memorize. Now I can play for possibly two hours and not cover all the music I have in my hands and head. The other evening we were invited to dinner. My host told me to come prepared to play for his guests—and this is the sort of thing I love to do. There were some there who were

hungry to hear live music but are not aware of it. They kept me playing all evening. As a result, this is what I played—The G Minor Ballade of Chopin, twice (the second time after other guests came in); Brahms' Intermezzo Opus 117, No. 2; Turkish March, Mozart; the last movement of the D Minor Sonata of Beethoven; *La Plus Que Lente*, Debussy; and the *Liebestraum*. All of the playing was very free and creative; they felt it, and I felt complete master of what was going on. Wasn't that a wonderfully rewarding experience?

"The thing that has come to me and that I want to share with others is that we must not limit ourselves and say that we are too old to learn or that we don't have time. We can make time—I for one learn better now than I ever did—and it takes a lot of living and understanding and a warm Christian heart to play most of the music we like to hear. I have recently heard the Schubert B-flat Sonata played by Leon Fleisher. It kept going through my head so I ordered the music thinking I would just read some of it. Much to my surprise I find that I can play it—and I am setting out this morning to learning it. So, we need not say that

anything is too hard if we want it enough. It may be several years before I can play it well, but all of my music will grow by my study of this lovely thing, and it may be, like the Ballade, four years before I can play it.

"I am not writing you thus for you to use this letter in your column. I just have always felt kin to you since I heard you in Hot Springs play my lovely Mozart Fantasia in C Minor. I have played it for six years now; no one else that I know plays this and shows it to people. I have played the Brahms E-flat Major Rhapsodie you refer to in your article and I always call it my Fourth of July piece. The sort of piece you should play when you feel like ringing a bell and don't have a bell handy. However, I do have a bell outside my garden room door, so whenever I come home from playing a program that I think went well, I always tell my daughter to go ring the bell—Mama did all right.

"All good wishes to you in the things you are doing to open up the world of music to those who do not know it—and the inspiration you are giving those of us who have entered somewhat into that world."

THE END

SUCCESS LIES IN SERVICE

(Continued from Page 20)

girders. When he finished we had for our contemplation a very neat drawing of a bridge, probably technically correct, but I still did not know how to hold the bow!

"Again, I am minded of the time that Debussy reviewed a concert of a certain musician, the review consisting of a statement that so and so played a recital plus something like a quarter or half column of blank space, signed at the bottom, 'Claude Debussy.' When asked to explain all the blank space he said that he had nothing to say about the artist in question. Most critics would do well to ponder Debussy's thought.

"I assure you there is nothing complex about this matter of music. There are only two sensible things to do about it. The first is this: make music if you can. And the second is this: if you cannot make it, listen to it. This covers the field."

A YOUNG MASTER

The great Piatigorsky has spread the mantle of his mightiness over a younger master at the Academy, Gabor Rejto. Piatigorsky is a Russian, Rejto is an Hungarian. Rejto was for several years head of the 'cello department at the great Eastman School of Music in Rochester, and has just been appointed head of the department of string and chamber music at the University of Southern California. At the Academy he is the active teacher; Piatigorsky is lecturer and advisor. Rejto

is also 'cellist for the Alma Trio, and at the moment of this writing (August, 1954) is on tour of Australia and New Zealand with that chamber group. The trio has made numerous recordings.

Speaking from his years of practical experience as a 'cellist, Rejto thinks that the 'cellist can make a living, albeit it will be less easy than for musicians in many other fields. "There are only a few of the greats, like Piatigorsky, Casals, or the late Emanuel Feuermann, who can make a living from playing alone. And even these often supplement their income by teaching, as did Piatigorsky; or conducting, as did Casals; or even writing, as I understand Piatigorsky is doing in the preparation of his memoirs. The income from playing in a symphony orchestra might permit a man to eke out an existence, but hardly to have more than the necessities of life."

In that connection Rejto expressed the thought that it is quite possible that the musicians' unions have done themselves a disservice by increasing the wage scale to the point where managers have been obliged to cut down the length of the seasons, so that the gross yearly income is less, rather than greater, than before the wage increases.

He also expressed the passing thought that cities should subsidize their orchestras and other musical organizations with municipal funds.

"This should be in addition to the annual campaign for patrons, mind you, and the income from ticket sales. It is actually true that in most parts of Europe one finds more music than one finds in America. This is because the municipalities feel that public music is an obligation just as much as public schools and accordingly subsidize it. In fact, the two are regarded as one and the same!"

"The young man or woman preparing for a career as 'cellist must be prepared to play in an orchestra; to organize a chamber music group; perhaps to lead an orchestra; prepared to teach, to play for soirees, to do everything in connection with music."

Rejto points out that to the present time, very few people have exploited the field of the small college,

musically speaking. "A reasonably good player can give concerts in such places, and before appreciative audiences. He can thereby gain that satisfaction which can only be had by sharing with others his music, and the service can be a profitable one. To do this is in line with the movement to bring less known artists as part of a concert series to smaller towns throughout the country. Here is a field for 'cellists! Two years ago in New Zealand I played 23 concerts in 5 weeks, some in towns of only four and five hundred population. People would come for miles around, and fill the largest halls that could be found. Yes, there is a field for 'cellists, and if it be a difficult field it is the more worth while!"

THE END

THE REWARDS OF A SUCCESSFUL MUSICAL CAREER

(Continued from Page 13)

world. It is up to us to leave something here when we go."

One of today's customs which could be changed with benefit to both artists and audiences, in Mr. Crooks' opinion, is that of concertizing a great deal in a short space of time. "In my years of singing I found it impossible to sing so often during a week without having the performances become mechanical. When one gives a concert, he gives so much of himself that his physical and spiritual strength is depleted. He has to rest in between concerts, to replenish that strength.

"In any concert, there must be a contact between the artist's soul and the souls of his listeners. The artist must establish that at the outset, else he cannot hold his audience. He cannot establish it by being detached and impersonal. That is the reason many contemporary artists, trained to perfection, seem to have lost that necessary contact with people. Since music is the common denominator that brings people of all races and creeds together, music's interpreters must have the magnetism and spiritual qualities to create that harmony between individuals."

Up to 1931, Mr. Crooks considered himself essentially a lieder singer, giving strictly classical concerts: an evening of Brahms, an evening of Schubert, or of Strauss. But here in America he found that a different type of program was wanted, so he decided to compromise in order to bring good music to a larger number of people.

"When one limits himself to singing the classics to the musical intelligentsia, he usually finds they are as well acquainted with them as he is. When one sings to the people in general, he may as well serve them by giving them music they can enjoy. It's only a narrow mind which wants to perform or to cre-

ate only to please himself," says Mr. Crooks to young artists, "or who pretends that he doesn't care what the critics say. During the course of an evening's recital, an artist must sing something to please everyone. Who is to say what is good music and what isn't? Anything that makes people happy and brings good into their lives is good."

Another of Mr. Crooks' activities is as a member of the Executive Committee of the Los Angeles Philharmonic Orchestra, in which capacity he has made speeches touching on community music problems. On one occasion, he mentioned the need for audiences to become better acquainted with American music. All musical events radiate from the center, which is a city's symphony orchestra, he said. Conductors of the orchestra should then take the lead in bringing new music to their audiences, who should remember that *all* music was new once, and who should say to themselves, "If we don't listen to new American music, who will?" New music doesn't always appeal to everyone, but everyone should be exposed to it.

"In France, when a French composition is accepted, it is played a minimum of ten times throughout France before a judgment is rendered on it. We, too," adds Mr. Crooks, "should give more than one playing to a new composition, because one performance doesn't prove anything."

As further evidence of his sympathy for American composers, this distinguished artist has for many years given his advice and assistance to Elinor Remick Warren, going through all of her vocal compositions when they were in the creative stages to give her a singer's point of view. Particularly in cli-

matic moments has this been helpful, and in every spot where high notes are featured. This singer is now merely continuing something that began when he was making his regular concert tours. Every time he came to the West Coast, he made it a point to work with this gifted composer. Now they are able to work more often.

Richard Crooks' present activity is paralleled by that of his wife, who has volunteered to work for the Hollywood Bowl (having arranged the successful Resident Artists' Night there during the 1954 season), for their church and for the Good Samaritan Hospital. In fact, both of them have been so sincere in their desire to earn their way by serving the public that they have had to fight to balance all of their activity with the simple way of living they have set for themselves.

Mr. and Mrs. Crooks began their life together when she played his accompaniments in grammar school, at which time she was a subscriber to and regular reader of ETUDE. During his career, she played for him and worked with him at home, because it was there that he learned all of his music. He felt that she was capable of accompanying him in public, but she preferred to devote herself to being his wife and the mother of his children.

Mildred Crooks has spoken often of the years in which her husband was a celebrity, telling how many times she would see him return home from the successful performance of an opera, only to take out the score and go over it painstakingly to see where and how he could have done better. "He aimed for perfection on the concert stage, as much as was humanly possible," she has said. "The higher he went, the harder he worked."

During the busiest part of Mr. Crooks' career, they found they needed rest. They also wanted to let their two children (who are married and now have children of their own!) grow up normally, away from their father's glamorous life as a celebrity. So they kept their New York apartment, but moved each summer to Buck Hill Falls, Pennsylvania, a quiet Quaker country settlement. There Mr. Crooks learned his operas undisturbed. When he left the concert stage because of illness, they lived in Buck Hill Falls the year 'round.

There they volunteered for the Hospital Board, did Red Cross and Community Chest work. In wartime, both worked with the Quakers and helped to raise \$25,000 to send to Geneva to buy milk for needy children irrespective of race or nationality. Mr. Crooks sang and persuaded his friends, such as Lauritz Melchior, to donate their services also.

One particular Bond drive during the war was a memorable ex-

perience for Mr. Crooks. He, with Fred Waring (who had a hotel twenty-five miles away where he held summer classes) and several other performers, were asked to travel to eight towns in Monroe County in a single night to raise money. The Commander of the Ordnance Department lent them jeeps in which to accomplish this feat. They started at 7 P.M. and staggered their arrivals in each town so that in each one a complete performance was given and no two groups of performers were there at the same time. They finished at midnight, tired but exhilarated. Needless to say, in addition to raising a good deal of money, they greatly enjoyed the excursion.

After some years spent in Buck Hill Falls, Mr. and Mrs. Crooks began to feel that that chapter in their lives was over. They were active enough in the summers, but found the days dragging in winter time. They were isolated and couldn't escape the thought that there was still work for them to do but that they were not doing it. So for two years they sought and finally found their present California home where the community has been more than pleased to make use of their special talents.

Here, for the first time in their lives, they are living among people as most people usually do. For the first time they are on the audience side of concerts. They helped to organize a community concert series in their area.

They discuss the great people they have known and both of them agree that the greatest have been the simplest. Mr. Crooks enjoys especially the memory of Mme. Schumann-Heink, with whom he appeared in concert in 1910 when he was a boy soprano. The beloved singer received flowers on that occasion. Instead of keeping them, she gave them to Richard Crooks' mother, along with her good wishes for her son's success. His mother died soon afterward, but they knew that Mme. Schumann-Heink's gesture had been one of the high spots in her life when they found that she had pressed some of the flowers from that bouquet in the family Bible.

Nor did Richard Crooks himself ever forget that thoughtfulness. Mme. Schumann-Heink was to him a model of graciousness and greatness. He and his wife are happy today because they are trying to live just such ideals. They believe firmly that "kindness and thoughtfulness toward others can bring greater happiness to the giver than to the receiver." They are also happy in being able to repay their debt to the public which has been so good to them. After thirty-three years of marriage, Mrs. Crooks can say, "I was proud of him as a singer, and am even prouder of him as a man!"

THE END

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GREAT OPPORTUNITIES

(Continued from Page 24)

correspondents who send me, not letters or notes, but doctors' dissertations about new or planned instruments. Of course, pipe-organs must first be built on paper; but sometimes these long lists of specifications and discussions of tonal qualities can be heavy going for a non-builder.

This mild form of monomania, however, is found in all good pipe-organ men. They are, in the literal sense, devoted to their calling.

Recently I played a large organ, built by a fine builder, which is located in a relatively small town. The instrument was in better condition than many big-city installations which receive, or are supposed to receive, the very finest maintenance. The explanation was that a skilled and devoted man took care of the instrument. He knew how to tune and did the work thoroughly and patiently.

A few men who call themselves "organ tuners" are perfunctory hacks, ignorant or incapable of any but the most rudimentary maintenance. Some have not the faintest idea how to tune a mixture; in which case they should let mixtures severely alone. Unfortunately, sometimes they don't.

This man was different. When he made a repair, it was made to last. If a part wore out completely, he replaced it. To play a recital on this

instrument was a memorable experience.

I am happy to add that I am not the only one who appreciates this tuner's work. The church does also, and pays him well. In consequence they may anticipate many years' service from their fine instrument.

This is a point worth considering. What is the use of investing thousands of dollars in a fine pipe organ, then allowing it to go to pieces for want of the regular maintenance which every mechanical instrument needs?

Yet I can think of hundreds of localities where just this is happening. It is not always the result of shortsightedness; there simply are not enough specialists to go around. More men are badly needed in this fine profession.

Readers may have seen the story of the Richmond telephone repairman who found the large instrument in the Mosque Theatre to be falling apart from sheer neglect. In his spare time, with only a small cash outlay, he put the instrument back in excellent condition. It is now constantly used and much appreciated.

For that matter, an organist himself, if he is willing to take the trouble, can learn a great deal about the care of the instrument. Some great organists—Ernest White, for example—are no less skilled as technicians than as performers. Mr. White can do anything from voicing a pipe to running a wind trunk. He can finish an organ as well as anyone in the country today. Joseph Whiteford, vice-president of the Aeolian-Skinner Company, is an excellent organist and, it goes without saying, knows all about the instrument from the tonal and mechanical point of view.

An organist never knows when such knowledge will stand him in good stead. I myself have been saved from many nightmarish pitfalls by knowing a few fundamentals of organ-building and a number of emergency tricks which can be utilized at the last minute before a service or recital—even during a recital.

Many people wonder how often an organ should be serviced and tuned. It is difficult to give a flat answer. For most localities the constant, regular, daily servicing which takes place at St. Bartholomew's, Wanamaker's in Philadelphia, The Curtis Institute, the Eastman School or the Mormon Tabernacle in Salt Lake City is impractical. Even weekly service, according to organ-builders, should not be necessary for most instruments in good working condition. Monthly servicing, with a clause providing for emergency service as needed, seems adequate for most needs. Four times a year would seem to be the minimum, since a pipe organ, like a piano, is put out of tune by changes in weather.

The important thing is that the instrument should have regular maintenance, rather than a "lick and a

Violin Questions

By HAROLD BERKLEY

Information Lacking

Mrs. W. M. B., New Mexico. No information seems to be available on a maker named STENZL. Are you sure it is not PENZL or STINGL? The violins made by these men sell for between \$100 and \$200. Stenzl, if he existed, would probably be in approximately the same class.

Violin Transcriptions

P. F., Quebec. There is no set system used in making violin transcriptions of piano pieces. Three good musicians could easily make three entirely different settings of the same piece, all equally good. Almost any piano solo that has a clearly defined melodic line can be arranged for violin, but this does not mean that it would be a *successful* arrangement. Very often some figuration has to be changed to bring a passage from the piano idiom to the violin idiom. Sometimes, too, the key must be changed, though this should be done only if absolutely necessary, for keys have moods. Chopin is notoriously the most difficult composer to arrange for violin, yet one of the best transcription ever made was Sarasate's transcription of Chopin's E flat Nocturne. He changed the figuration in several places, but so well and musically that the new figurations seem part and parcel of the composition. And he kept the original key. Wilhelmj, on the other hand, made an excellently violinistic arrangement of the D-flat major Nocturne, but he set it in D major—and lost the mood of the piece. He brought the music out of the moonlight into the sunlight.

A Well-Known French Craftsman

H. R. H., Manitoba. Collin-Mézin is the name of a family of violin makers in Mirecourt, France, and is also the name of an instrument making firm, founded by the family, in the same town. The firm worked commercially, on a mass production basis, making violins and cellos of various grades, and hundreds of their instruments were exported annually—most of them to the United States. Their best violins have sold for as much as \$250.00, and their better cellos for \$350.00.

Repeat Your Question

W. W. C., West Virginia. Could I bother you to send in again your query about the maker of your violin? I am sorry to say that I cannot make out the maker's name. Thank you very much for the kind things you say about my comments on the Whole Bow Martelé and the Spun Tone. I am very glad they have helped you. Anyone who can play these bowings well has a solid foundation for a really good bow technique.

A Fine Commercial Product

T. A. G., Oklahoma. I cannot tell from your letter whether your violin was made by Marc Laberte himself, or by the firm of Laberte & Magnié. It is one of the better commercial firms, making violins to sell at various prices, the best of them selling for around \$300 or \$350. If Laberte himself made the violin, it would have to be judged on its individual merits as a tone-producing instrument, its condition, and so on.

promise" when it is on the verge of collapse.

To make this possible, one hopes that more young men will become builders, designers, voicers and finishers. Their services are urgently needed. The work is exacting, but it has its rewards, both financially and in satisfaction with a task well done. It would be a great pity if the art of building and maintaining fine pipe-organs should become a lost art in this country.

THE END

* * *
• Art can only be learned
from artists, never from art-
scholars.

—Ludwig Bischoff
(1794-1867)



"But what else can you do
with your piccolo?"

Organ and Choir Questions

Answered by FREDERICK PHILLIPS

Q. I am contemplating the purchase of a Lowery Organo for my piano, and wonder if you might give me some information on the use of the various stops. I should like to play a pipe organ, but living in a rural area the matter of practice is a drawback; also a pipe organ is not feasible for our little church. Are any books published that would be adaptable for use with this instrument? What are the lasting qualities of this instrument, and would it be a help in teaching the legato touch?

M. G.—Ind.

A. We have no doubt that with the purchase of this instrument the dealer (or manufacturer) would supply a book of instructions, which would make very clear the ways to make most effective use of the several stops or tonalities. A circular in the writer's files on the Organo lists three stops or "tonalities"—Principal (probably similar to the Diapason); String, and Horn, and states that each of these has a tab for soft and another tab for loud, and that each may be used separately, or in combination with any other, or all three together in whatever degree of loudness is desired. This makes it very easy for one to determine the best effects for any given type of composition. We do not know of any special books written for the Organo, but, once the general principles are learned it should be possible to play any ordinary music, especially compositions for reed organ. We mention this because your chief interest seems to be in the organ aspect of the instrument, and suggest reed organ music rather than pipe organ because the latter usually has a separate staff for the notes on the pedal keyboard, which of course, will not be a part of the Organo set-up, and in reed organ music only one manual and no pedal keys are provided for, which is what you would need for the Organo. We have no definite information on the "lasting" qualities, but have no reason to doubt the claims of the manufacturers that the Organo will "give a lifetime of pleasurable service." In Philadelphia, the agency is carried by one of the most reputable firms, and this in itself seems to be a sound recommendation. Its use as an organ or in the piano-organ combination would, we should think, be good practice in developing the legato touch.

From the enclosed list of stops and couplers (specifications submitted, but not listed for lack of space), please suggest some good registrations for (1) solo work; (2) giving out hymns; (3) congregational singing of hymns. Congregation runs from 200 to 300 people.

M. V. L.—W. Va.

(1) On the Great about your only solo stops are the Hohl Flute 8' and Diapason 8'. You could accompany the Hohl Flute on the Swell with Voix Celeste 8' and Salicional, or Stopped Flute and Salicional. On the Swell the stops suitable for solo uses are Trumpet 8', Lieblich Flute 4', Stopped Flute 8', Diapason 8'. For the softer of these, the only available accompaniment on the Great would be the Dulciana, but in using the Trumpet or Diapason on the Swell for solos, you could use the Dulciana, Hohl Flute and Flute Harmonique on the Great for accompaniment. Use the pedal stops which will give a proper balance (not too loud) and couple whichever manual you are using for accompaniment to the pedal.

(2) In hymn playing there are two general types of hymns to consider—the soft or devotional, and the louder hymns of praise, with many gradations between the extremes of each type. For "giving out" the quieter hymns, try the following on the Swell: Voix Celeste, Stopped Flute, Lieblich Flute 4'. For a little louder add Salicional. For the more festive hymns keep all but Voix Celeste, and add Diapason 8', Principal 4', Trumpet 8', Swell 4', Swell 16' in the order named. The Flautino 2' and Nazard 2— $\frac{2}{3}$ may be added for a little more brilliancy. The Swell should be coupled to Pedal, and the Pedal stops in order of volume are as follows, soft to loud: Lieblich Bourdon 16', Bourdon 16', Bourdon 8', Diapason 16' Stopped Flute 8', Flute Harmonic 4' each to be added to the previous ones in the order named.

(3) for congregational singing, play on the Great with the Swell coupled, and the Swell to Pedal coupled. For the quieter hymns use Hohl Flute, Dulciana, Flute Harmonique on the Great, together with a medium combination on the Swell (as indicated above). Then for louder effects add Diapason 8', Octave 4' and Grave Mixture in the

order named and corresponding additions to Swell. The Great to Pedal coupler is usually pretty heavy and should be used sparingly.

Q. (1) In an old ETUDE you recommended Wodell's "Choir and Chorus Conducting" to a person who wanted to help a volunteer choir. Is this book still your choice? We have just purchased an electronic organ. Till now we have had no choir, but hope in the future to have one of from fifteen to twenty voices, some of whom do not read music and will need instruction simple enough to avoid discouragement.

(2) Are there any anthem collections published for such a group? So far, we have learned a few hymns "by rote," but I believe they would just as easily learn simple anthems.

(3) Are there any collections of hymns transcribed for organ? These do not necessarily have to be easy.

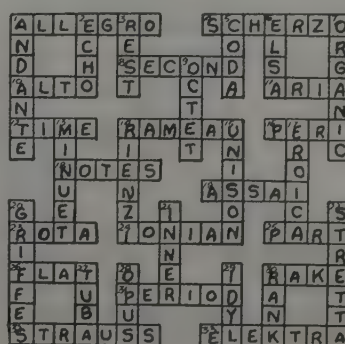
M. E. H.—Ala.

A. (1) Yes, we still recommend the Wodell book for general information regarding the organization and conduct of choirs and choruses. We believe you will find it very useful.

(2) There are many, many suitable collections of anthems, some of which are marked X in the list we are sending you. The use of such anthems will encourage your choir, give them something to work for, and will help the music portion of the services. The publishers of this magazine will be glad to send any of them for examination.

(3) There are quite a few collections of hymn arrangements for the organ in varying grades of difficulty. Among the easier ones are the three or four books of "Hymn Voluntaries" by Ashford. Three of medium grade are marked in another printed list which we are sending you, and the following are a little more advanced: "Ten Hymn Tune Fantasies for Organ," by Carl McKinley; "Seven Choral Preludes" by Noble; and "Seven Choral Preludes," by Purvis. Your local music store probably has these, but if not, they may be obtained from the Presser Company.

Solution to Musigram on Page 49



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Junior Etude

A New Career In Music

by Elizabeth Searle Lamb

DID YOU ever sit down at the piano when you felt somewhat mad, or disappointed about something, or were upset about some incident? And after you had been playing a short while did you notice that you began to feel better, and that your disagreeable feelings were passing away? Or, if you have younger brothers or sisters, did you ever try playing familiar tunes for them to sing, or putting their favorite records on the record-player when they were becoming cross or tired? If you have done so, you have already discovered that music has a real influence on people's feelings.

This fact is now recognized and a new career is opening up in this field, called *musical therapy*, which means the use of music as a definite aid to healing. Actually music was used in this way since ancient times. We all are acquainted with this in the Bible, where we read that David took his harp and played on it to relieve the severe melancholy of King Saul. And the "medicine men" of primitive tribes, including the American Indian used rhythm and melody in their chants and incantations for those who were ill. But it is only recently that the exact effect of music on the human mind and body has been studied scientifically. Much more remains to be done, but studies show that music in hospitals, and in schools for the handicapped, or for the mentally defective, can be very valuable. Music is also being used in factories and in various forms of industry to relax the workers and produce better work.

Certain kinds of music are sedative—that means they calm the hearers. Such music would be soft, fairly slow, somewhat "sleepy." On

the other hand, loud, rhythmic music is very stimulating, and has the opposite effect on the listener and makes him restless or energetic. In some hospitals music is prescribed for certain patients according to their need—quiet music for those who need calmness, and brilliant music for those who need energizing. Patients who have had injuries which have harmed their muscles are often given musical instruments to play, because practicing on instruments helps to exercise and restore damaged muscles. Sometimes just the fun of listening to music, or of making it, keeps the patient in a happy, relaxed frame of mind and helps them on the road to recovery.

Musicians who are skilled and especially trained in this work are needed to direct and carry out various types of musical therapy programs in hospitals, clinics and schools, and within the past few years a number of colleges and universities have set up special courses in musical therapy. There is even a National Association for Music Therapy which can give information and help to any young musician who is interested.

Such a career is one that pays big dividends in the satisfaction of using music to help people who need such help, whose bodies or minds need help in recovering health and strength.

FINGER DRILL

By Ethel R. Page

Once every day at half-past four,
When school with all its tasks is
o'er,
I marshall out my faithful corps
To drill for touch and tone.

WELL, Junior Etuders, we are glad to find that so many of you take your music seriously and are good students; also, that a great many of you study more than one instrument. (We will tell you more about that some other time.)

The following are the instruments you study and play (arranged in alphabetical order): accordion, alto (sometimes called althorn), baritone, bassoon, bells, bugle, castanets, clarinet, cornet, double-bass, drums, flute, French horn, guitar, melophone, oboe, organ, piano, piccolo, recorder, saxophone, sousaphone, trombone, trumpet, tuba, viola, violin, and voice. (Harmony and composition were also listed, but are not included in this tabulation.) Of the above instruments, clarinet is the one studied by the greatest number of pupils.

Other members in some of your

families play the following instruments (also listed alphabetically): accordion, banjo, 'cello, clarinet, cornet, drums, flute, French horn, guitar, harmonica, harp, mandolin, melophone, organ, piano, piccolo, recorder, saxophone, string bass (or double bass), trombone, trumpet, ukulele, viola, violin, voice. Band-conducting was also listed.

This is certainly quite an array of instruments, giving thirty-four different ones (including voice), being practiced and used in Junior Etuders homes at the present time! Yes, Juniors, you are deep in music. Keep it up, everybody, and you will have lots and lots of fun. Play together in your families, as well as for your friends, schools, and various other places.

Some day we will tell you about some of the activities of the very, very busy Juniors and about your hobbies.

IS IT a CLARINET?

by Wilburta Moore

The name *clarinet* comes from an Italian word, *clarino*, or an English word, *clarion*, both being small trumpets similar to bugles.



The clarinet is said to have been invented by a German named Denner about 1690. Various people have since made improvements in its construction and the fingering has been organized on a system that makes it more uniform with that of the flute, oboe and bassoon.

Clarinets were used by Rameau

in France about 1750, but it was Mozart who first used them in a symphony, as Rameau's works were operatic. Haydn also used them, and of course today they are an important family in the woodwind section.

The bass clarinet is an octave lower than standard pitch. Meyerbeer was the first to use this instrument in his opera, "Les Huguenots," in 1836, and from then on they were used in orchestras. As it would be a clumsy instrument if made straight, it is curved for convenient playing. The bass clarinet in the picture was made in Italy about 1690, and is very much curved. It would hardly be recognized as a clarinet, and how it sounded is left to the imagination!

SCRAMBLED INSTRUMENTS GAME

By Marion Benson Matthews
Take E, N, T, and R, C, O; Transpose correctly in a row. What have you? Surely you must know—An instrument on which you blow. . . . The letters A, N, I, P, O, Spell something very different, though; With black and white keys in a row. A spinet in the long ago. . . . The I, L, N, and I, V, O, Makes frequent use of tremolo. Four strings it has, a bridge that's low. You play upon it with a bow.

(Cornet, piano, violin)

JUNIOR ETUDE CONTEST

Junior Etude will award three attractive prizes this month for the best and neatest entries received in the contest.

Class A, 16 to 20 years of age; Class B, 12 to 16; Class C, for Juniors, under 12. Print your name and age on upper left corner of page and print your address on

upper right corner. Names of prize winners and list of thirty receiving honorable mention will appear in a later issue.

Subject: Kodak picture (must relate to music).

Prizes will be mailed in August.

Mail entries to Junior Etude, Bryn Mawr, Pa., by July 31.

RESULTS OF MARCH ESSAY CONTEST

Prize winners.

Class A. Mary Carole Curran, Nebraska

Class B. Elaine Trudell, New York

Class C. Terry McGovern, Montana

Honorable Mention

(in alphabetical order).

Dona Kat Adams, Verna Akins, Dick Allen, Mary Bennett, Marie Can-

nata, Betty Jean Combs, Leon Curtis, Cynthia Davis, Judy Denny, Karen Dodge, Laura Dodge, Virginia Doherty, Emma Jean Dyer, Joan Espenschied, Linda Harris, Claire Holcomb, Marian Klinger, Alfred Lolasao, Linda Masterman, Roger Norman, David Pates, Fred Richmond, Rena Faye Ritchey, Dixie Lee Sutphin, George Trowman, Jan Walker, Sally Walsh, Bob Williams, Marcia Wechter, Frances Zatocil.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and if correctly stamped, they will be forwarded to the writers. Do not ask for addresses. Foreign postage is 8

Dear Junior Etude:

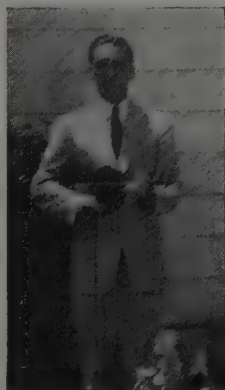
I have been studying piano for ten years and am taking a course for Bachelor of Music, majoring in piano. My friend, Teresita Loesin is also a music student here and has given a recital for her Associate in Music degree. We would like to hear from readers in other countries who are interested in music.

Evelyn Garcia (Age 18)

Teresita Loesin (Age 20), Philippines

Dear Junior Etude:

I play piano and violin and am very much interested in conducting, both orchestral and choral. My favorite



composers are Bach, Mozart, Beethoven and Mahler. I would enjoy hearing from other readers. I am enclosing my picture.

John Richard Dee (Age 18), California

cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

Dear Junior Etude:

I play clarinet in our High School Band and am also the Drum Major. I have studied piano seven or eight years and am interested in voice and intend to study music in college. I would like to hear from others who are interested in music.

Mandel Brown (Age 16), Oklahoma

The following would like to receive letters (space does not permit printing their letters in full). Rena Faye Ritchey (Age 13, Georgia), studies piano; hobbies are dancing, writing letters and stamps; Judy Hanschmann (Age 9, Pennsylvania), studies piano; Carolyn Bibler (Age 13, Oregon), takes piano lessons and accompanies school chorus; hopes to go to a Conservatory of Music; Sandra Yaggy (Age 10, Indiana), plays flute, piccolo and piano; her hobbies are music and drawing; David Hoffman (Age 13, Virginia), plays piano and hopes to start flute and violin, cello or organ; composes some and favorite composer is Schubert.

Dear Junior Etude:

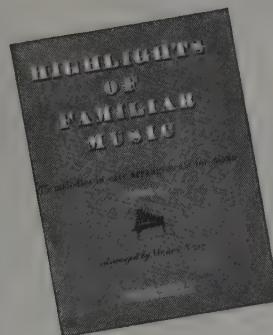
I enjoy Junior Etude, especially the Letter Box. I play organ in church and own an organ of my own. I also play timpani and vibraphone. I would like to hear about musical activities of other readers.

Linda Wermouth (Age 15), New York

PROJECT for JULY

Decide what your weakest phase is and work hard to improve it. (It may be sight-reading, or scales, finger technique, pedal, accuracy, or something else. Think it over.)

Still winning friends...



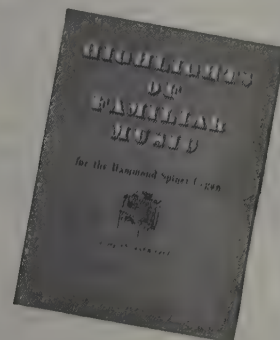
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Mighty Lak' A Rose	Nevin
Musetta's Waltz Song	Puccini
Polovetzian Dance	Borodin
Theme (from Second Piano Concerto)	Rachmaninoff
To a Water Lily	MacDowell
Visions of Sleep	Geibel

THEODORE PRESSER COMPANY
Bryn Mawr, Pennsylvania

THE NATIONAL BALLET OF CANADA

(Continued from Page 14)

Wells Company of England, recommended Celia Franca. Miss Franca more than fulfilled their requirements. She was a scholarship pupil of the Royal Academy of Dancing, London, and studied later with Marie Rambert, Antony Tudor and Stanislas Idzikowski. As a dancer she had appeared with the Ballet Rambert, the Sadlers Wells Ballet and the Metropolitan Ballet. Her experience as a choreographer, ballet mistress and with the presentation of ballet on television was considerable.

Dame Ninette de Valois and Mme. Marie Rambert are jointly responsible for the renaissance of ballet in England during the last twenty-five years. Mme. Rambert started the now famous Ballet Club at the Mercury Theatre in London. Sunday night performances there gave many prominent dancers and choreographers their start, among them Frederick Ashton, Antony Tudor, Andrée Howard, Harold Turner, Robert Helpmann and Walter Gore.

As artistic director, Miss Franca saves the Canadian company much money by being able to direct every classical ballet they produce, down to the minutest *enchaînement*. Her competent head is a storehouse for hundreds of variations, including the complete choreography of the numerous ballets she has learned from many excellent teachers. For instance, the choreography of the "Polovetsian Dances" was taught her by Nicholas Beriosoff, who worked with Fokine in Europe during the post-Diaghilev era. Stanislas Idzikowski, who taught her ballet technique at fifteen, once shared rôles with Nijinsky. Miss Franca gave me a short resume of ballet history.

"In the time of the Czars," she said, "ballet had reached great heights of technical skill, but many of the great stars, among them Nijinsky and Pavlova, had become tired of the stylized formula. Fokine, a star of the Imperial Ballet of Russia, went to Europe, where he and Diaghilev, the 'magician' of the early 1900's, worked together, bringing a new era to ballet, and freeing it of the old restrictions. Diaghilev gave Karsavina, Pavlova and Nijinsky their chance; they toured Europe and became a sensation. Beriosoff also worked with Fokine. Owing to the devastation of two wars, many great dancers drifted to England and the United States."

Miss Franca and her troupe had captured the authentic Tartaric fire of the "Polovetsian Dances." The young men with their slant eyes, bared teeth and ferocious expressions, leaped with wild abandon on the stage, quite fiendishly Asiatic. These dances, originally performed as part of the opera "Prince Igor," were first produced in St. Petersburg in 1890.

Terms of ballet, *sur les pointes*, *enchaînements*, and so on, are in French because classical ballet as we know it today, originated in the court of Louis 14th, said Miss Franca, but ballet is an international language.

"A ballet troupe is a fine ambassador of good will between two countries," said Miss Franca. "It is easier to send the Sadlers Wells company to Vienna than to send a Shakespearean play. The dancers do not have to learn the language."

Miss Franca came to Canada in 1950, attended the Ballet Festival in Montreal and toured the main centres of Canada, holding auditions. Satisfied that a national company could be formed, the Guild appointed her artistic director. A summer school of ballet was announced. There was another coast-to-coast auditioning tour, when the dancers for the company were finally selected. Rehearsals began in September, 1951, and the first performance took place on November 12, 1951, after only two months of professional preparation!

Now in its fourth year, the company has made several short tours in Canada, has appeared at Ted Shawn's famous summer dance theatre in Massachusetts, "Jacob's Pillow," and completed in 1954 a coast-to-coast tour of the United States and Canada. There was a deficit after the tour, not an alarming one, as these things go. The T. Eaton Company of Toronto backed the tour.

This year the company toured Canada and appeared in Detroit and Chicago, accompanied by a full orchestra, a very marked improvement. Besides new costumes and scenery, the enlarged repertoire included Antony Tudor's "Offenbach in the Underworld." Four acts of "Swan Lake" were presented. Hitherto the production of "Swan Lake" in its entirety has been a specialty of the Sadlers Wells Company, and performed by no other group. It is a most delightful evening in the theatre, like spending several hours in fairyland.

In the brilliant court scene of the third act, color—ultramarine, gold, crimson and viridian formed a scintillating background for the two principals. They danced in costumes of royal blue, embroidered with gold and sparkling with colored stones.

The Canadian company has no stars in the accepted sense. Miss Franca's dancing is glorious. David Adams, formerly of the Sadlers Wells, is very outstanding. Adams, a tall husky lad, refutes the theory that there is something effeminate about a male dancer. His wife, the beautiful Lois Smith, is usually his partner. They took leading parts in

the "Nutcracker," Lilac Garden," "Giselle," and "Les Sylphides."

Another married couple are Jury Gotshalks, formerly a Latvian athlete, and his very talented wife, Irene Apiné, former soloist with the National Opera House of Latvia. Together they danced leading rôles in "Gala Performance," "Coppelia" and "Dark of the Moon." Names of other members of the company are noticed as being all-round professionals, many receiving credit in the press for outstanding performances.

The youthful dancers of the corps de ballet (average age eighteen) give splendid support to the principals. They are thoroughly adept in step, position and pointe work, as well as being a delight to the eye with their pretty costumes and happy faces.

Her company, Miss Franca said, deserved the name "National," because it truly represented all parts of the country as well as the many races which go to make up Canada's population. Robert Ito is Japanese, while Oldyna Dynowska is Canadian-born of Polish parents. Many other nationalities are represented.

Considering their short existence, the repertoire is impressive. Miss Franca insists on a thorough grounding in the classics, so there are ten

classical ballets, and the same number of contemporary ones.

Their financial problems are being attacked by the National Ballet Guild of Canada, which has branches in many centres. Through membership in this Guild, the public has the satisfaction of supporting the company through donations large and small.

I visited the summer school in Toronto last July. Here the atmosphere is one of hard work. There were nine teachers on the faculty, which included teachers of music appreciation and the new Dance Notation. Dance Notation is a system of recording the choreography of ballets by patterns on a staff, similar to a musical score. (See "The Dance Art Develops a Notation," October, 1954. *ETUDE*.) Around two hundred and fifty students registered at the school, coming from all parts of the United States and Canada.

Other members of the staff of the ballet company include George Crum as musical director, Betty Oliphant as ballet mistress, Walter Homburger as general manager, David Habel as stage manager and the wardrobe mistress, Mrs. Lucy McLachlan.

The future of this company would seem to be assured.

THE END

THE TEACHER'S ROUNDTABLE

(Continued from Page 22)

publication. As an illustration, Roberta Savler played half a dozen numbers which have weathered half a century and been reprinted time after time. I feel sure that many of the listeners are now busy with pencils and erasers!

Should all young children be catapulted into formal recital appearances? No, said expert Nellie McCarty. To make it a general rule would be dangerous for the teacher, and discouraging for some pupils.

Rudolph Ganz' comments on the study of a Sonata, were, as ever, enlightening and instructive. A previous assimilation of the various musical and technical problems that it involves is indispensable. Progress must develop from a thorough knowledge of all elements concerned.

Are exercises necessary? A panel composed of Ganz, Saul Dorfman, and the writer explored the sources of piano technic and the diverse ways and means of acquiring this basic need. This was an animated forum. There was pro and con: However, Rudolph Ganz and I were in perfect accord concerning the necessity of working regularly on "drills" and pianistic "gymnastics." We agreed that formulas taken from pieces are valuable, but in our opinion they are *additional*, not the *main* material.

There was a recital of two and three piano music—Bach, Saint-

Saëns, Fauré, and I. Philipp—which I prefaced with a few remarks emphasizing the value of team work among young pupils. Collective music-making and the emulation it produces are great incentives toward progress. And there is a rich ensemble literature which all teachers will do well to investigate.

Throughout the Conference the overflowing audience demonstrated great interest. Questions and answers were part of all periods. Saul Dorfman was an efficient chairman, and Joseph Creanza, director of the Chicago Musical College, must be congratulated for arranging a program which showed teachers how to reach into new fields and thus increase their activities, as well as their income.

A New Angle

When both authority or coaxing fail to entice a pupil to practice, try a new approach. So says a lady teacher who for some time was confronted with a difficult problem. One of her best gifted students, a sixteen year old girl with unusual natural ability, balked at all advice regarding the necessity of a regular diet of technical exercises. For an excuse it may be said that she is a very pretty and vivacious young person often nicknamed "the cover girl" by her relatives and friends. Teacher was about to give up when an idea dawned upon her:

"Now listen here"—she said—"it's

very silly of you not to want to cultivate your natural talent. Just think what you may be missing in a few years. Why, with your looks you might easily get a job as star pianist in a night club. But remember: you'll never be good in popular music unless you go through the classics first. They all do it."

That did it, too, and now that student can hardly be kept away from her piano and Czerny, Bach and Mozart, while her mind wanders away into rosy dreams of a career as a glamorous entertainer!

THE CADENZAS

According to what I have read, the classical cadenza is up to the pianist. Nowadays some musicians claim that the cadenza is out of style. But if we get the score of a Mozart Concerto (or any other classical composer) wanting to perform it with an orchestra, what do we do about the cadenza, leave it out? I think it would be unusual if a present day pianist tried to create an 18th century cadenza. Is that done?

(Miss) B. V., Indiana

The cadenzas are not out of style,

and in fact no one plays a concerto without one when room for it is provided. In the old times and as you read, they were "up to the pianist" and a sort of improvisation, mostly in the *bravura* style. But later on they were actually written either by the composer or his interpreters.

Since you mention Mozart, let's take as an example his popular Concerto in D minor. A number of cadenzas have been written for the first and last movements. Beethoven did so. But frankly and with all respect due to him, I do not care for those two cadenzas. I much prefer those by Hummel, which like Beethoven's are included in the Schirmer edition. They are very much in style, which is the capital point. But they are far too long and must be shortened considerably. This can be done easily and is permissible since a cadenza never departs from an entirely free spirit. Once even I heard a noted pianist using a combination of three different cadenzas at the end of the first movement of this D minor concerto!

Apart from Hummel's, I recommend that you look at those by Busoni and Reinecke. THE END

ON THE THRESHOLD

(Continued from Page 19)

It becomes obvious that a categorical listing of these points is not enough and that discussion of them is necessary. It must be quite clear to any musician that before good music can be written for any instrument, the instrument itself must have reached a sufficient state of perfection for serious composers to take active interest in it. This has been true whether it concerned the perfection and acceptance of the violin family in the Seventeenth Century or the saxophone family in the Twentieth Century. It is well to remember that the real development of the wind instrument group is for the most part a Nineteenth-Century phenomenon, in view of which fact, it is not so amazing that the master composers of the Classical Era did not write much for them. In fact, it is significant to note that they did write as much for them as they did, considering the crudity and limitations of the wind instruments of their times. The technical and musical perfection of the stringed instruments, coupled with the performance abilities of accomplished exponents, made them a natural vehicle for the compositions of the early composers. The perfection of wind and percussion instruments in more recent times has caught the particular fancy of the contemporary composer and will tend to bring about more and better music for these instruments.

As wind instruments have improved technically, so have the performers on them. It has often been

said that although the pyro-technical and seemingly fantastic feats of a Paganini amazed the audiences of his time, they would seem quite less extraordinary in our time. By the same token it can be assumed that present-day performances of wind instrumentalists surpass those of performers of the last century. One might then most reasonably say that perfection of wind instruments, plus higher performance levels, have improved, and should continue to improve bands greatly. And just as these two factors have improved, so has the instrumentation of the concert or symphonic band.

Band conductors have given much time and thought to the problem of trying to produce a finer sounding ensemble. The subject of an established and balanced band instrumentation has been the concern of all bandmen, for they have realized that it is only through the creation of a workable and homogeneous instrumentation that bands can become accepted as a media for the performance of serious music. The American Bandmasters' Association, under the guidance of such men as Dr. Edwin Franko Goldman, and with the help of the music publishers of this country, has done much toward a standardized instrumentation. And it is truly encouraging to note that the American Bandmasters' Association is also trying to arrive at a workable form of international standardization. The accomplishment of such standardization will certainly be a very impor-

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(Continued from Page 57)

tant step forward and should not be too far off.

Probably the most vulnerable point in the band's progress at any time has been its repertoire, or as some say, its lack of one. The critics of the band movement find this a satisfying topic of discussion since they are aware, as is anyone else, that transcriptions make up a large portion of the band repertoire. The answer to such self-styled critics is that the art of transcription was not only approved but practiced at one time or another on works of their own by many of the great composers. Certainly, if the master composers practiced transcription, then why all the fuss about the legitimacy of the practice. To be sure, the craft of transcribing for band has been highly abused in the past, but let it be known that serious-thinking bandmen are extremely critical of such flagrant musical abuse and are taking steps to eliminate it.

The rapid growth of bands far outstripped the volume of music written for the media. And because up until quite recently the instrumentation was so haphazardly different from one band to the next, serious composers weren't interested in the band. Also up until a few years back, the functions of a band were preponderantly military instead of musically serious; therefore, again the composer didn't feel the band to be artistically worthy of his best efforts. As a result of this, and in order to meet the great need for lots of music for band, arrangers tried to fill the need through transcription. In their efforts to meet the demands they transcribed just about anything and everything without properly considering the factors of adaptability, suitability or artistic worth. The catalogs of some publishers of band music still have some of the most impossibly awkward types of transcriptions for band which defy the technical abilities of the very finest wind instrumentalists.

However, let it be said in behalf of the music publishers, by and large, that they have always given the band conductors the type of music they have demanded. The argument that publishers are not aware of the needs of bands and the demands of band conductors is wholly false, because music publishers are more conscious of supplying the demands of the music market than any other group in the music trades. The willingness of publishers to go along hand in hand with bandmen who are interested in the future of bands and in developing the media has been extremely encouraging. For it's through the co-operation of these two groups that good composers have become interested in bands and are now helping establish a worth-while and higher quality band repertoire. The fact that band societies and individuals have been able

to commission works by contemporary composers, and that music publishers have been eager to publish these original works has added tremendously to the growth of the band's repertoire. It is quite certain that composers are finding the band a most satisfactory media both artistically and financially, since what composers want most are: (1) performance of their works, and (2) an adequate remuneration for their efforts. Both of these wants can be satisfied when composers write for band, and it is certain that they will continue to write for band as long as this is true. This development is the most encouraging factor in the band movement and should continue to have the full-hearted support of both publishers and bandmen. For it is through the original band works of our great contemporary composers that we can hope to build a better and more lasting band repertoire, and thereby improve the general stature of bands. The interest of the contemporary composer in the band media has shown that he can and does write well for it.

The exploitation of band color and sonorities is an amazing revelation into the possibilities of band sound and is a real source of promise for the future. The works of modern composers of band music have affected bands in many ways, but in a roundabout and very subtle way they have awakened arrangers and bandmen to a more critical and careful appraisal of band transcriptions. This has had a very noticeable effect on the transcription field in that it has aroused the conscience of the transcribers to consider whether transcriptions of certain works are artistically justified, suitable and convincing. This conscience factor is extremely important since it may well lead to more *artistic*, rather than mere *craftsmanlike* transcription. The fact that the types of compositions for band are embracing more forms than the march, waltz, overture and selection is also significant.

The marvelous adaptability of the classical suite, concerto grosso, tone-poem, and symphony forms as adapted to the band have opened even more possibilities for the band media. Also, the new regard for sonorities, balances, color and subtleties of thinner scoring and more dynamic contrasts have been welcome improvements. No longer is the axiom, "playable by six or sixty," a guide for the composer or arranger of significant band music.

And yet all these hopeful signs of the emergence of the band into an artistically acceptable media will be for naught if we, the band conductors, do not carry out our share of the responsibility. It is for us to objectively evaluate our work and our media and to join actively in the betterment of the band.

No matter whether we are school, college, service, or professional band

conductors, we can and *must* work positively toward the improvement of the band media and its standards. We must work to improve the general musical levels of ourselves as well as those of our organizations so that our media will continue to prove worthy of the talents of our greatest composers. We must continue the encouragement of composition and publication of significant and worth-while music of a high order.

In our programming we should perform contemporary works and above all, perform those works which will not tend to show bands in an unfavorable light. Showmanship should be employed in moderation and within the bounds of good musical taste, and should never become as near in importance as our devotion to the principles of making good music. And, finally, we must cease apologizing for bands by inviting false comparisons of bands with other media, and continue to work constructively towards their betterment and acceptance as a serious and artistically worthy media for making music.

THE END

MUSICAL AMBASSADORS AT LARGE

(Continued from Page 47)

mith, Moussorgsky, Prokofiev, Ravel, Respighi, Richard Strauss, Stravinsky, Surinach, Tchaikovsky and Wagner.

The only city which did not hear an American composition was Helsinki, where Ormandy devoted the last two concerts of the tour (June 17-18) to the works of the 90-year-old Finnish master, Jean Sibelius.

Several members of the Orchestra, like Ormandy, are remaining abroad following the close of the tour to visit relatives or to travel. The majority are returning by plane to be ready for the opening of Philadelphia's Robin Hood Dell season, June 21.

THE END

A TIP TO PARENTS

by Herman J. Rosenthal

BETTER understanding between parents and teachers will help do away with many of the problems confronting both. As a result, more students should learn to play musical instruments in a satisfactory manner, enhancing musical enjoyment and understanding. Fewer parents, too, should be complaining about their poor investment in music. And fewer young men and women should be regretting that their parents didn't insist on their continuing with music instruction during their school days.

THE WORLD OF MUSIC

(Continued from Page 7)

this year of the Pulitzer Prize for music with his opera, "The Saint of Bleeker Street." This same opera had already won this year's award of the Drama Critics Circle as the best musical of 1954 and the award of the Music Critics Circle as the best opera. At the time the awards were announced, Mr. Menotti was in Italy supervising preparations for the Italian premiere of this opera at La Scala, Milan, in May. "The Saint" was seen by millions of television viewers in the United States on May 15 when it was presented by NBC Opera Theatre as the closing event of the 1955 season.

Ramiro Cortes, of Dallas, Texas, a 22-year-old student at the University of Southern California is the winner of the first prize of \$2000.00 in the 1954 Student Composers Radio Awards, sponsored by Broadcast Music, Inc. Also in the same contest, Roland Trogan of Saginaw, Michigan, won the \$1500.00 award for his opera, "The Hat Man." Jack S. Gottlieb of New Rochelle, N.Y., won the \$1000.00 award for a string quartet. Arno Safran of New York City, won \$750.00 for an orchestra piece. David M. Epstein of Woodmere, N.J., won \$750.00 for a trio for violin, piano and violoncello. Edwin A. Freeman from Clemson, South Carolina, won \$500 for an orchestra work.

Dr. Paul N. Elbin, whose many activities include the reviewing of recordings for the "New Records" department of ETUDE, observed on May 9 his twentieth anniversary as president of West Liberty State College, West Liberty, West Virginia. Present at the Convocation Program were representatives from the West Virginia Council of State College and University Presidents and the West Virginia Foundation of Independent Colleges, who joined in paying tribute to the fine record of accomplishment by Dr. Elbin. ETUDE adds its word of congratulation and best wishes to President Elbin.

Boston University has added to the faculty of its division of music the Boston Wood-wind Quintet. The individual members of the Quintet will give in-

struction on their respective instruments and the ensemble will present recitals and concerts during the academic year. The Quintet, all the players in which are regular members of the Boston Symphony Orchestra, are: Dorio Anthony Dwyer, flute; Gino B. Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; and Ralph L. Gomberg, oboe.

Theodore Vavayannis, musical director of the National Orchestra, Athens, Greece, was guest conductor of the National Symphony, Washington, D. C., on April 30. The soloist was George Manos, pianist. Mr. Vavayannis made his first American appearance with this concert. Last January, Howard Mitchell, regular conductor of the National Symphony, led Mr. Vavayannis' orchestra as guest conductor. The concert was a benefit performance for Queen Fredericka's Fund for Orphans of Greece and was recorded for overseas broadcast through the Voice of America.

Joseph Hawthorne, for the past six years conductor of the Chattanooga Symphony Orchestra, has been appointed conductor and musical director of the Toledo (Ohio) Orchestra for the season 1955-56. Mr. Hawthorne is a concert violist and before becoming conductor of the Chattanooga Symphony was assistant conductor and principal violist of the Dallas (Texas) Symphony under Antal Dorati.

The Stadium Concerts, opening on June 20 at Lewisohn Stadium in New York City, will present a number of unusual programs. One of these will be on July 21, when the Ten Leading Dancers of the Royal Danish Ballet will present for the first time in New York several of the unique Scandinavian ballets which have been famous in this company's repertoire for nearly 200 years. On July 27 there will be the New York premiere of the Mozart Three Piano Festival in which Pierre Luboshutz, Genia Nemenoff and Boris Goldovsky will tour the United States during the 1955-56 season in celebration of the 200th anniversary of Mozart's birth.

COMPETITIONS (For details, write to sponsor listed)

- The Society for the Publication of American Music, Inc., 1956 competition for chamber music works, for not more than six players. Closing date October 15. Details from Richard Korn, 898 Park Avenue, New York 21, N.Y.
- Arcari Foundation Annual Competition for an original composition for accordion in the form of a Rondo Capriccioso with orchestral accompaniment. Award of \$500.00. Closing date October 15, 1955. Details from Arcari Foundation, 14 Merion Road, Merion Station, Pa.
- Organ Composition Contest under auspices of the American Guild of Organists. Award of \$200.00 offered by H. W. Gray Company, Inc., and publication by this company on royalty basis. Closing date January 1, 1956. Details from American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.
- The Friends of Harvey Gaul, Ninth Annual Competition. Award of \$200.00 for a sacred Easter solo, and an award of \$100.00 for the best composition for harp solo. Closing date December 1, 1955. Details from Mrs. David V. Murdoch, chairman, The Friends of Harvey Gaul Contest, 315 Shady Avenue, Pittsburgh 6, Pa.
- Capital University Chapel Choir Conductors' Guild annual anthem competition. Open to all composers. Closing date September 1, 1955. Details from Everett W. Mehrley, Contest Chairman, Mees Conservatory, Capital University, Columbus 9, Ohio.

(Continued on Page 60)

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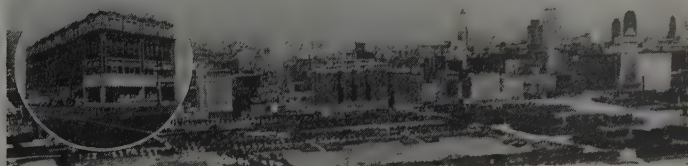
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WORLD OF MUSIC

(Continued from Page 59)

- Signa Alpha Iota Third American Music Awards Competition. Cash prizes of \$300 each to composers of a choral composition for three-part women's voices and for a vocal solo. Closing date March 1 1956. Details from Miss Rose Marie Grentzer, Oberlin College, Oberlin, Ohio.

- The Mendelssohn Glee Club, New York City, Fifth Annual Award, for \$100, for an original chorus for male voices. Closing date September 1, 1955. For details write The Mendelssohn Glee Club, 154 West 18th Street, New York 4, N.Y.

- United Temple Chorus Ninth Annual Ernest Bloch Award Competition for a three-part women's chorus. Award of \$150.00, guaranteed publication and a premiere performance by the United Temple Chorus at their Spring Concert. Closing date, November 15, 1955. Details from The United Temple Chorus, Box 84, Woodmere, New York.

- Choral Composition Contest. Award of \$100 and public performance for a mixed chorus a cappella for use by high school groups. Closing date September 6, 1955. Details from Music Department, Stockbridge School, Interlaken, Massachusetts.

- Anthem contest, sponsored by The General Assembly of The Presbyterian Church in the U.S.A., in observance of the 250th anniversary of the founding of the first Presbytery. Award \$250.00. Closing date December 1, 1955. Details from The General Assembly Anthem Contest, Witherspoon Building, Philadelphia 7, Pa.

Musical News Items from Abroad

The Prades Festival under the direction of Pablo Casals, to be held July 2-18, will present the following soloists: Henny Wolff, contralto; David Lloyd, tenor; Dietrich Fischer-Dieskau, baritone; Yehudi Menuhin, Sándor Végh and Arpad Gerescz, violinists; Eugene Istomin, Karl Engel and Mieczyslaw Horszowski, pianists; Karen Tuttle, violist; Madeline Foley, cellist; and David Oppenheim, clarinetist. The Bach Aria Group from New York, directed by William H. Scheide, also will be on the program.

Erich Kleiber, noted Austrian-born orchestra and opera conductor, has resigned as musical director of the East Berlin Opera, in protest against artistic restrictions to which he was subjected. It is reported that the distinguished director and his wife have fled to Cologne.

Franz Konwitschny, conductor of the Leipzig Gewandhaus Orchestra, has accepted the appointment as musical director of the State Opera in Berlin, a post made vacant by the resignation of Erich Kleiber.

SCHEDULING ORCHESTRA IN THE SECONDARY SCHOOL

(Continued from Page 15)

student would like most to use to supplement his program. If more shorter periods are not possible and a staggered program with band and orchestra alternating from period to period will not work, then as a last resort string orchestra, with the best winds and percussion being added from the band in the activity period or after school, may be the only solution. If such drastic scheduling is the only way by which the best winds and percussion can be scheduled for the orchestra, it might be suggested that in the Fall, when the Marching Band is in full swing, this might be the best time for such a

plan, whereas in the Spring, the full orchestra might be scheduled with the best winds playing only with the band at activity period or after school. As long as all the best winds are available to both the band and orchestra, it should not work too great a hardship on either group to alternate from one semester to another with this group scheduled first with one, then with the other. This is a compromise which will at least keep the program in balance. Simply because a schedule will not permit a student to arrange his program to include both orchestra and band should be no reason why he is forced

to make the difficult choice of band or orchestra when he wants to take part in both.

In large schools with more than two music teachers it may be possible to schedule the orchestra more easily. It is now quite common to find both an orchestra and a band teacher with two separate rehearsal rooms. This, of course, provides the ideal situation for the students since the talented and most advanced wood winds and brasses can report two or three days a week to band and on

alternate days to orchestra, pre-supposing, of course, that the two groups are scheduled the same period and the two directors will work out a schedule in advance and co-operate. All of the instrumental classes can be scheduled more readily when more teacher time and more rehearsal space are available.

Here is a suggested instrumental music program for a school with more than two teachers—(when two are instrumental) (Enrollment 1,500 or more).

JUNIOR HIGH SCHOOL OR SENIOR HIGH SCHOOL

Period	Monday	Tuesday	Wednesday	Thursday	Friday
Teacher	Orchestra	Strings Only	Orchestra	Strings Only	*Orchestra
1. A					
Teacher	Band-With-out Wood Winds	Full Band	Band-With-out Winds	Full Band	*Band
B					
A	Beginning String Class	High Strings	Beginning Strings	Low Strings	Beginning Strings
2.					
B	ALSO HELPS WITH BEGINNING STRINGS TAKING LOW OR HIGH, OR SLOW OR FAST GROUP				
3. A	Music Theory	Music Theory	Music Theory	Theory	Theory
B					
A	BOTH A OR B TEACH				
4.	BEGINNING WIND CLASSES—CAN BE DIVIDED EITHER				
B	INTO WW AND BRASS OR SLOW AND FAST GROUPS				
5. A					
B	Gen. Music	Gen. Music	Gen. Music	Gen. Music	Gen. Music.
6. A	Inter-mediate Orchestra	(Strings Only)	ON CERTAIN DAYS UNTIL PLAYERS CAN BE USED WITH STRINGS WHEN NEEDED		
B	Inter-mediate Band	(Winds & Percussion)			

*On Friday either Full Band or Full Orchestra dependent upon which group is preparing for an outside appearance.

After School—Junior High—Extra Rehearsals and Music Recitals.

Senior High—Music clubs and extra rehearsals as needed.

Fall—Marching Band; Spring—Ensemble Groups.

In the large Senior High School with only one instrumental teacher, a school day with more than six

periods becomes a necessity if all of the opportunities that should be are provided for the students.

SUGGESTED PROGRAM WITH MORE THAN SIX PERIODS

Period	Monday	Tuesday	Wednesday	Thursday	Friday
Before School	Small Ensemble	Orchestra Sectional	Orchestra Sectional	Orchestra Sectional	Small Ensemble
1	CONFERENCE WITH EITHER PARENTS OR STUDENTS				
2	SCHOOL SYMPHONIC ORCHESTRA				
3	MUSIC THEORY				
4	CADET BAND (Intermediate Winds and Percussion)				
5	LUNCH				
6	ASSEMBLY (One Day) SMALL ENSEMBLES OTHER DAYS				
7	PREP ORCHESTRA (Intermediate Strings)				
8	CONCERT BAND				
After School	Band Sectional Rehearsal	FALL—MARCHING BAND—2 or 3 Days			
		SPRING—SMALL ENSEMBLES—1 or 2 Days			

Many variants of the programs suggested will occur to the readers and this is as it should be, for, as has already been stated, each school must develop its own program according to its needs. However, the basic principle of making orchestra available to all students who are qualified and have a desire to continue with this activity should not be over-looked.

The lack of wise student guidance often tempts music teachers to become super-salesmen for their own special area. Such a situation can only lead to confusion on the part of the student and jealousy and misunderstanding on the part of the staff. Too often this dead-lock is found within a music department where there are two aggressive and ambitious music leaders. School administrators as well as music teachers should not forget that the primary aim of music in the schools should be to teach youth through music and not to exploit young people by trying to develop super performance groups. All too often the counseling staff of such schools have forgotten that their real responsibility is to help boys and girls choose a program and select a schedule for the school day which is best suited to their individual needs and desires. Certainly this responsibility should not end merely

with handing out a conveniently pre-arranged program to each student—irrespective of his choice. When a serious attempt is made to find for each student the best schedule to fit his needs, there need be little worry but that all talented and gifted musical youth will find their places in the musical organizations of their choice as a part of their school day.

Our nation's musical standards and accomplishments will in a large measure be determined by the emphasis placed on these by our schools. When orchestral music is properly presented to youth it can become a vital force in developing understanding, tolerance and respect for all peoples and nations for which our world community is now so badly in need. Those planning schedules for schools must recognize that the emotional, aesthetic and spiritual welfare of children, youth and teachers is just as essential and demanding as are the inclusion of plans for physical and intellectual advancement. Only when teachers with capable training and understanding are provided with adequate time in the schedule, and ample budgets for music and equipment, can the greatest potential for developing the finest orchestral understanding and performance be realized in any secondary school. THE END

* * *

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APPRECIATION THROUGH PARTICIPATION

(Continued from Page 10)

continuous growth of the child's musical appreciation. By starting with simple pieces which have some meaning to the child, we can build a foundation for the presentation of more complex works. Just as children learn to sing many folk and art songs, so should they hear others sung by different voices and accompaniment. Even their instrumental listening music can be drawn from the great masters who developed beautiful compositions from a simple, sincere folk tune. Haydn, Brahms, and Bach, to mention a few, used folk music in pieces that can be played for primary grades and throughout the elementary school music appreciation program. Small children will prefer melodies with marked rhythm at first or music which is descriptive, such as *Dance of the Gnomes*, by Liszt, and *Of a Tailor and a Bear*, by MacDowell. Such music will attract and hold their interest.

Some music is just for quiet listening and it should be chosen almost entirely from the works of the great composers of all lands. Passive listening to quiet music should give boys and girls an opportunity to absorb the lovely tones and to feel the mood of the piece. From the cradle on down through the years, this phase of listening is vital, and all the truly great works with a quiet, simple melody line can be of value in establishing a good foundation for future appreciation of a more extensive selection of music. The teacher's responsibility in this type of music listening is to select most carefully the material to be heard, choose the proper times to play it, and keep discussion to a minimum.

Some typical examples of material for passive listening on the primary grade level are: *The Swan*, by Saint-Saëns; *Barcarolle*, by Offenbach; *To Spring*; by Grieg; *Lullaby*, by Brahms; and Bach's *Air on the G String*.

The intermediate grades will enjoy those listed in the preceding paragraph in addition to *Berceuse*, by Godard; *Nocturne*, by Mendelssohn; *Liebestraum*, by Liszt; *Nocturne in E-Flat*, by Chopin; *To a Wild Rose*, by MacDowell, and other music of the same type.

The upper grades should have a much larger selection of quiet listening material. This list should include, among others, *Moonlight Sonata*, by Beethoven; *Clair de Lune*, by Debussy; *Largo*, by Handel; *Elegie*, by Massenet; and *Dance Macabre*, by Saint-Saëns.

Active listening requires participation on the part of the pupil, and direction by the teacher. Children should have definite experience in listening and in learning how to listen to worthy musical selections from the standpoint of music itself. Such experiences should aim to establish

correct concert etiquette. Perhaps this is a minor point but good manners during listening time helps the student keep his attention upon the music.

In this type of listening the child first hears music which calls forth a natural response. March tunes are stirring, and so *The Caissons Go Rolling Along* is a natural to set their feet tapping in response to the even beat of the march. It is an easy shift to another sort of march, such as *Pierne's March of the Little Lead Soldiers*. In the first selection, children can easily visualize *real* soldiers marching; whereas in the second, it is clear that *toy* soldiers are marching. By this means children will begin to have a sense of discrimination through active listening. As the child's musical experiences grow, so his understanding of what can be heard in music should be developed.

When the child listens with a purpose his experience becomes more significant and meaningful to him. When there is a definite idea behind a selection, the story will stimulate more interest and desire to hear an unfamiliar piece. Or if they are listening to the repetition of a theme in order to discover how many times they can identify it, and then sing it, they are establishing such themes firmly in their minds. Listening involves both a physical and mental process. It is necessary to use concentration, memory, and discrimination.

By hearing only the best, discriminate listening will be developed gradually and continuously on a higher level. Children will learn to distinguish between the various instruments of an orchestra. They will learn the difference between the various types of voices. Their repertoire of familiar classics will give them beauty to enjoy all their lives. It will give them a solid foundation for future expansion in their choice of music.

Whenever possible children should be given the opportunity of hearing living musicians, either in recital, at an assembly, or in concert. Local musicians can contribute much to the school by presenting short programs. And student attendance of local concerts by renowned musicians should be encouraged. These experiences provide a very real contact which no recording can completely satisfy. By actually seeing an artist sing or play, the child is better able to project himself into the music and to identify himself with the performer.

Interesting, well illustrated books about music, musicians, and composers should be in every classroom for use during free reading time. They will stimulate interest and desire to hear more music. And a well-selected group of pictures will add variety to the program. Illustrations of composers, musicians, musical in-

struments and copies of great paintings which might fit the mood of a composition will keep interest high. Pictures of musical groups from different countries will make folk songs more interesting and meaningful.

A bulletin board for clippings concerning musical events locally and on the radio will encourage out-of-school listening. Musical charts, friezes and murals made by the students to illustrate a theme from a favorite classic will provide visual enjoyment. The charts with a musical theme will prove valuable in connecting what is heard with its printed notation. These visual aids will promote interest and broader understanding of many different aspects of music and musicians.

It is not necessary to dwell upon the fact that a good phonograph with carefully selected groups of records, a radio, and a piano are essential to a well-balanced listening program.

The continuous and successful growth of music appreciation through the schools depends entirely upon the teacher who presents the material. In addition to a broad general education, she must have a fine musical background and a real love of good music. In addition to these qualifications, she must have a sound knowledge and love of children in order to guide them into worth-while musical experiences. A teacher of music must be growing constantly and must study and be alert to new trends in music, to new methods and materials, and to what is happening currently in the musical world. She must be extremely sensitive to music interpretation and expression. She should take an active part in the musical activities of the city and thus form a connecting link between the school and the community. She must have knowledge, patience and good musicianship in order that the students may develop real and lasting interest in music.

A program of music appreciation in the public schools has many values. The first that is most widely recognized is, of course, that being able to love and appreciate music is a life-long leisure-time activity. Indeed, this in itself would be sufficient reason to have such a program.

There are, however, more vital outgrowths. Music can make a tremendous contribution in the creation of a better society in America. Our American Indian music plays an important rôle in elementary school music. Through it, children become more aware of nature, since such music is about nature . . . the streams, mountains, sunshine and

rain; and full of the drama of the out-of-doors. Indian music is spiritual, joyous and idealistic in its combined dance and song forms. The rhythmic patterns are unsurpassed for use in the primary grades. Thus through American Indian music a broader concept of the growth of our own country is acquired.

The Negro spiritual can bring about a better understanding between races. Negro songs are full of feeling and deep emotion: they express the sorrows of the Negro race, the joys, the hope and belief in a better future in another world. Though the spiritual arises from the Negro's American experiences, it retains the native rhythm of his primitive Africa. No child can sing or hear such songs without being affected deeply and significantly. He is certain to have a different and better attitude toward the members of the other races.

Then there is the large melting-pot of folk song material which has been given to us by the peoples of the world who have come to this country to live. There are the English fun and game songs; Irish tunes full of pep or sentimentality; the sad songs of Russia; gay, dancing songs of Spain; and many others. Our own country can trace its growth through the songs of its people: sea chanteys, cowboy songs, railroad songs, and story-telling songs from every section of the land. When children sing a folk-song or ballad as a part of their social studies, they are better able to re-live the dramatic events of American history. The song about John Henry, for example, is the story of a steel-driving man and depicts an epic event in the industrial revolution in America.

Our modern music emphasizes the feeling of this era. Through it we hear the rhythm of machines in their ceaseless motion, the restless spirit of our people, and a reflection of the spirit of this age.

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"Further when we listen to imitations of feelings, we all share these feelings, quite apart from the actual rhythms and melodies . . . music has the power of modifying the character of the soul; and if it has this power we must of course make use of it and educate the young by it."—Aristotle.

THE END

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NEW RECORDS

(Continued from Page 18)

gram. (Angel 64019)

Great Love Duets

The sales potential for this Dorothy Kirsten-Richard Tucker program from *La Bohème*, *Manon Lescaut* and *Manon* should have inspired greater care in its production. Deep-well acoustics for *La Bohème* versus close-up sound for the reverse side, offensive pre-echoes and English titles for foreign arias and duets, mar a disc containing some good singing by the Metropolitan artists and acceptable playing by the Metropolitan Opera Orchestra conducted by Fausto Cleva.

(Columbia ML-4981)

Russian Folk Songs

Colosseum records seem inevitably to be inferior technically. For authentic Russian folk music, however, they are unsurpassed. Sergei Lemeshev, leading tenor of the Bolshoi Theatre, the Osipov Russian Balalaika Symphony Orchestra and the Piatnitsky Song and Dance Ensemble romp through 22 popular folk songs with keen enthusiasm. (Colosseum CRLP-187)

Puccini: *Manon Lescaut*

Again London has teamed Renata Tebaldi (*Manon*) and Mario del Monaco (*Des Grieux*) in an operatic recording that takes the lead over competing albums. Though Miss Tebaldi's magnificent vocal instrument may be more ideally suited to other rôles, she sings *Manon* beautifully. Del Monaco rates applause for his best work on records. Francesco Molinari-Pradelli, directing the chorus and orchestra of *Accademia di Santa Cecilia*, Rome, deserves credit for superb artistry. (London LLA-28, 3 discs)

Handel: *The Water Music*

Modern Handelians who know the *Water Music* only through Sir Hamilton Harty's suite of six numbers should rush to the nearest shop and invest in London's disc with the 18 pieces as published somewhere between 1786 and 1797 by Samuel Arnold. The Boyd Neel String Orchestra, using the 18th century instrumentation, plays the complete score with captivating charm. (London LL-1128)

Charpentier: *Impressions of Italy* Aubert: *La Habanera*

Two numbers that brought fame to their composers have been given first LP recordings by the Paris Opéra Orchestra conducted by Louis Fourestier. Charpentier's orchestral pictures are sensitively colored, and Aubert's symphonic poem is developed with insight. (Angel 35120)

Fauré: *Quintet No. 2 for Piano and Strings in C Minor, Op. 115*

Gabriel Fauré, who wrote his

beautiful *Requiem* in 1887, lived until 1924. In 1921, when he was 76, he wrote this vigorous Quintet, faithfully recorded for M-G-M by the Guilet String Quartet and Gaby Casadesus. The unique *Andante Moderato* is the outstanding section of the work. (M-G-M E-3166)

Schoenberg: *Verklärte Nacht*

Ravel: *Introduction et Allegro*

Debussy: *Dances Sacrée et Profane*

By the miracle of variable pitch technique, Capitol has compressed onto one distinguished disc music formerly available on two LP records. The Schoenberg classic, complete on one side and in the original sextette form, was recorded under the composer's supervision by the augmented Hollywood String Quartet. The Ravel and Debussy numbers feature Ann Mason Stockton, harp, the former with the Hollywood String Quartet plus flute and clarinet, the latter with the Concert Arts Strings. (Capitol P-8304)

THE END

THE MAKING OF MUSIC

(Continued from Page 11)

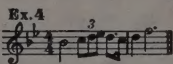
about the rhythm of life. (Incidentally, I much dislike the modern practice of using the technical terms of one art to illustrate another, as when one speaks of the tempo of an essay, or the orchestration of a picture, or the rhythm of a building.) Perhaps the word is indefinable. A French musician is reported to have said to a lady who asked him what rhythm was, "Madame, if you have already rhythm in your nature, there is no need for me to explain it to you; if you have not, you would not understand my explanation." Or there is Lord Haldane's famous epigram: I cannot define an elephant, but I recognise one when I see it." In the same way, without being able to explain it, those who are naturally musical can appreciate rhythm, or the want of it, in a piece of music.

Here are one or two examples of the way in which a very slight alteration in rhythm can entirely change the nature of a melody. Compare the opening of Brahms's B-flat Piano-forte Concerto with the "Inter oves" from Verdi's *Requiem*. Both extracts are in the same key, their notes are identical—except for one slight rhythmical change. But how extraordinarily different they sound.

Pianoforte Concerto in B-flat—

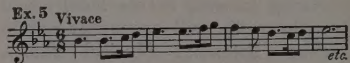


Brahms "Inter oves" from the *Requiem*—Verdi

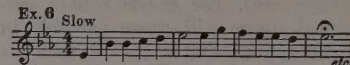


Here is another, stronger example. The well-known English dance tune, "Sellenger's Round," apparently crossed over to Germany, and by the ironing out of the rhythm became converted from a lively dance measure to a solemn hymn tune.

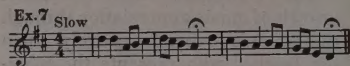
"Sellenger's Round"



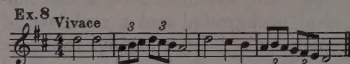
"Valet will ich"—J.S. Bach, after Teschner



And as a climax I will quote from Edmund Gurney's *The Power of Sound*, in which by rhythmical distortion he converts the magnificent chorale melody, "Ein feste Burg," into a vulgar jig tune. "Ein feste Burg"—J. S. Bach, after Luther



The same as distorted by Gurney



In this connection it must be confessed that the tune as Martin Luther is supposed to have played it on his flute to his family seems rather a poor affair; it was left to Bach to develop it into magnificence in his Cantata No. 80.

The Greek word *rhythmos* means "flow"; so flow may be taken to be an essential part of rhythm. An orderly succession of sounds at regular intervals is also a part of rhythm, but it is not, as many people imagine, the whole of rhythm. The ticking of a clock, for example, is not rhythmical, because it has no periodic accents. Some years ago an American, Dr. Thaddeus Lincoln Bolton, made the following experiment: A machine like a clock, with absolutely regular ticks but without any accent, was set going, and several people were asked to give their impression of what they heard. Almost all said that after a certain number of ticks, usually three or four, the next appeared louder. This was a purely mental illusion and was due to the desire for rhythmical quality implicit in their nature. This gives us another principle of rhythm, that of strong and weak accent, which the monks of Solesmes in their treatise on plainsong describe as *élan et repos*. This principle has been called by other writers "exertion and rest," or "impulse and relax." The Greeks, in their poetry, used the words *arsis* and *thesis*, "rising and falling," to describe the rhythmical qualities of poetic metres. Incidentally, both these words are derived from dancing. (To be continued next month)

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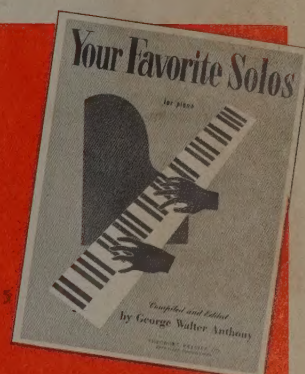
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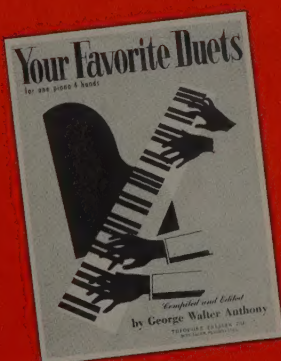
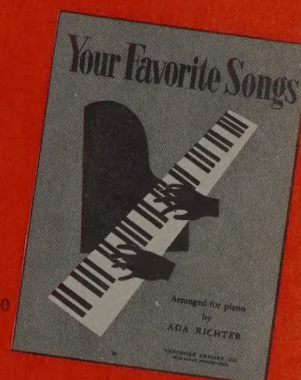
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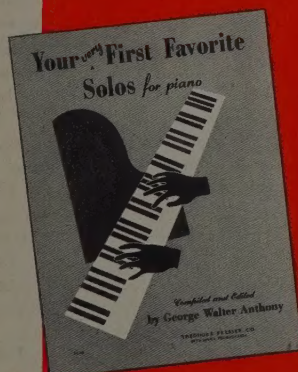
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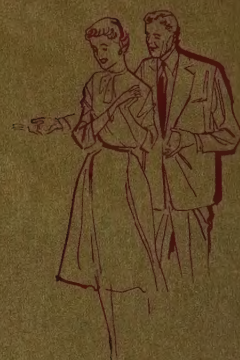
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